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PHILIPPE STARCK'S DAZZLING NEW HOTEL, BY PHIL PATTON

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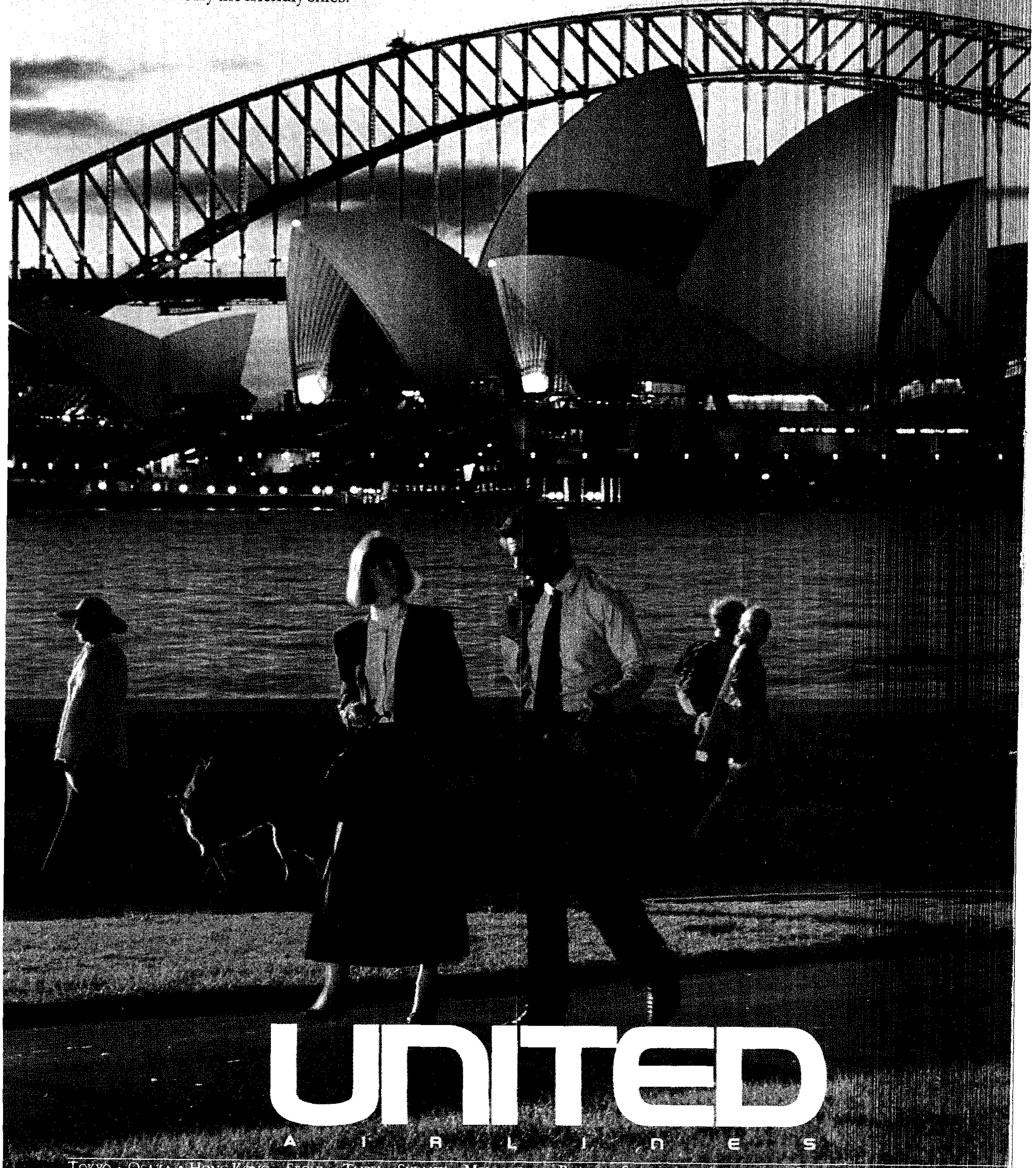

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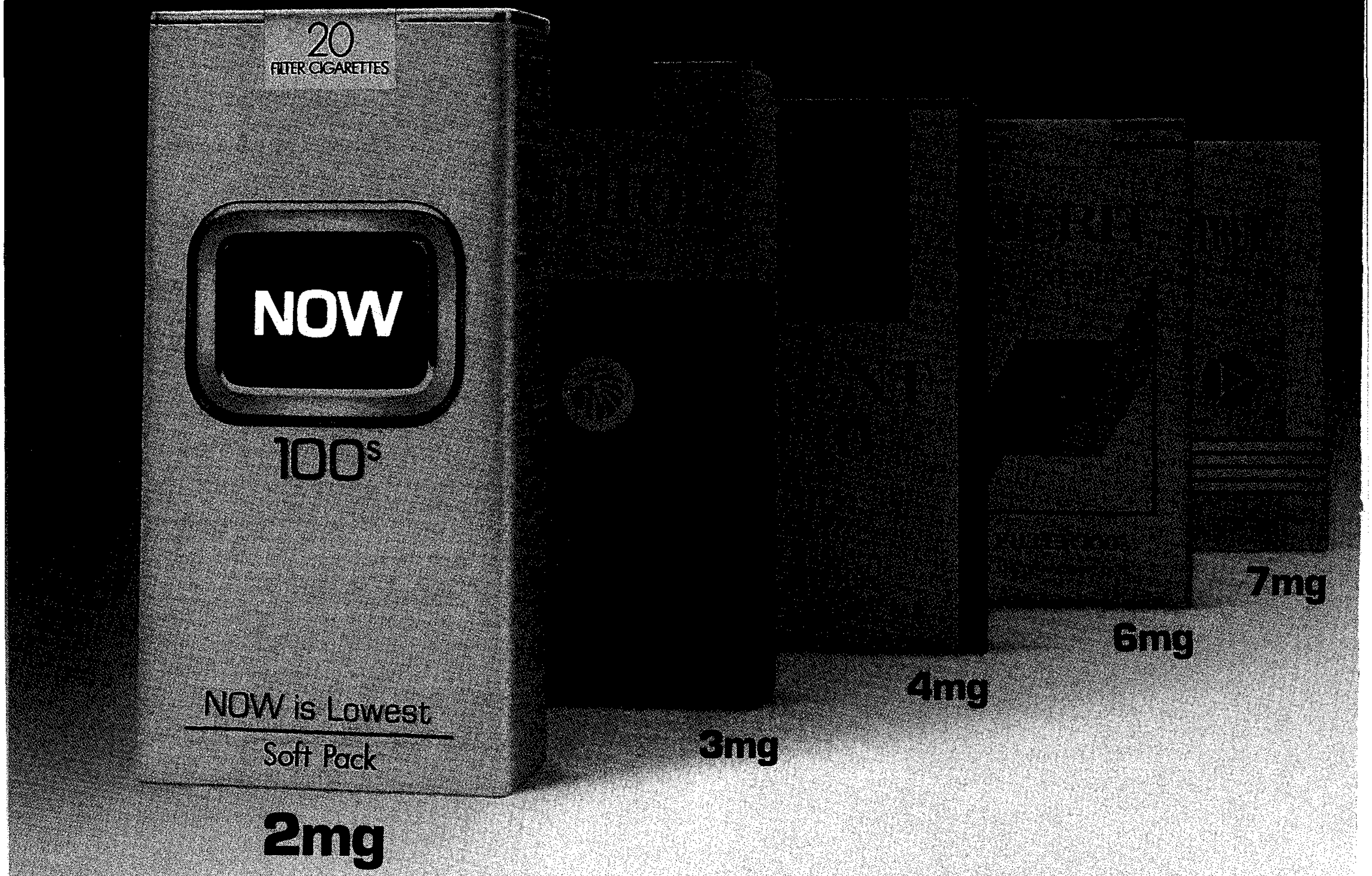
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H LINE O T

THE TOPS IN TOWN THIS WEEK.

COMPILED BY RUTH GILBERT

ART

The Degas show for our time: "Degas," at the Metropolitan Museum of Art, through January 8.

"Dreamings: The Art of Aboriginal Australia": A 32,000-year-old culture finally makes it beyond the fatal shore (Asia Society, 725 Park Avenue,

NIGHTLIFE

creator

BOOKS

Tracks, Louise Erdrich: Bleak as her North Dakota landscape may be, Erdrich gives life and poetry to the people who inhabit it (Holt, $18.95).

Answered Prayers, Truman Capote: Now in paperback, "La Cote Basque, 1965" and the rest of the

RESTAURANTS

For lunch or dinner, downtown, it's Jerry's bistro-diner at 101 Prince. Uptown, it's the tiny Bistro du Nord, at 1312 Madison, near 93rd Street. The dishes of the moment: herb-stuffed and garlic-strewn chicken.

INTRODUCING A NEW SECTION...

On page 33, you'll find *New York*'s newest section: "Hot Line," a concise page of information about what's exciting in the city this week, from Broadway and the great museums to the corner wine shop and the video store. Her Hotness, Ruth Gilbert, presides over the new department, which expands the scope of her long-running "Ruth Recommends." Plug right in.

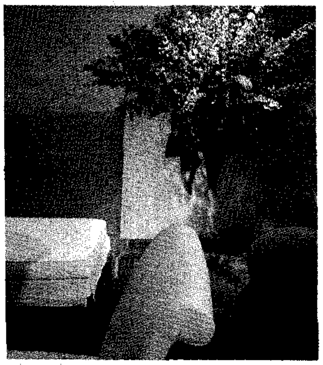
36 The Hot Suburbs

BY MARILYN BETHANY

or many New Yorkers, moving to the suburbs is the only solution to he high cost of family-size apartments, private schools, and country ouses. But finding the right suburb can be as hard as leaving behind ife in the city. Marilyn Bethany has visited dozens of towns in Westhester, Connecticut, Long Island, and New Jersey. She has found uburbs—like Pelham, Montclair, and Nyack—where Manhattanites an be happy. And she's figured out *how* to look at a suburb, so you an decide whether a town is right for you and your children.

44 Starck Reality

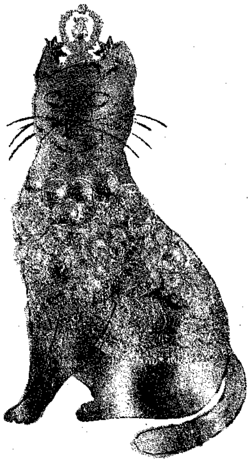
BY PHIL PATTON



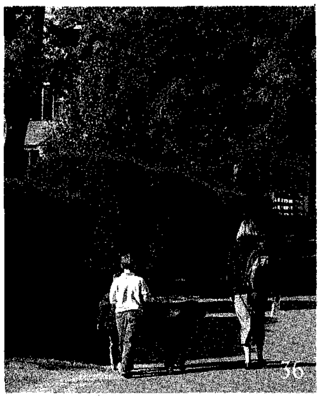
Philippe Starck, the peripatetic French designer, has created a masterpiece on West 44th Street: the Royalton Hotel. Owned by Steve Rubell and Ian Schrager, the Royalton has a breathtaking $10-million, Starck-designed interior. The lobby features horn-shaped lamps, curved mahogany walls, and checkers sets. "It is a hotel, of course, but it is an imaginary world," says Starck."It is not the future or the past. When you arrive, you cannot know what time it is."

54 Pre-Pop Warhol

BY JESSE KORNBLUTH



fore the soup cans and the Brillo boxes, ndy Warhol was a *true* commercial artist. is art in the fifties was not self-promoting; promoted his clients' products. The ung Warhol was a workaholic who alady had assistants helping him create evything from ads for I. Miller to stationery r Bergdorf's. His early work is the subject Jesse Kornbluth's new book *Pre-Pop arhol* (Panache Press at Random House), cerpted here. "These striking images are t only beautiful in themselves," writes rnbluth. "They are clearly the creations a gentle man and a gifted artist."



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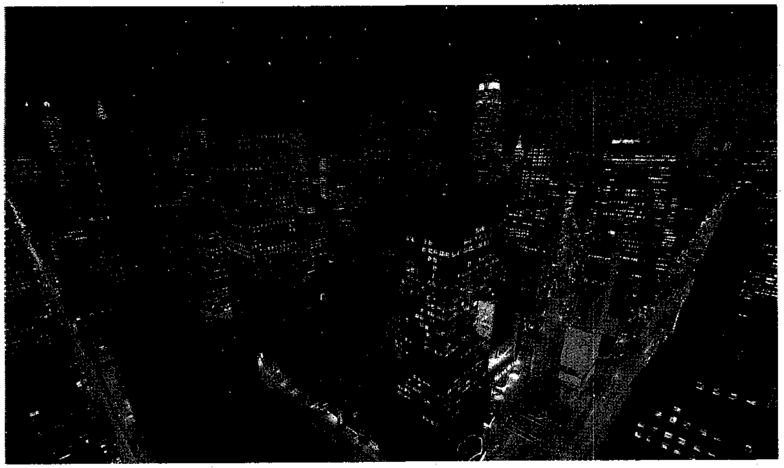
graphs: top, Ted Hardin; left, Andrew Garn.



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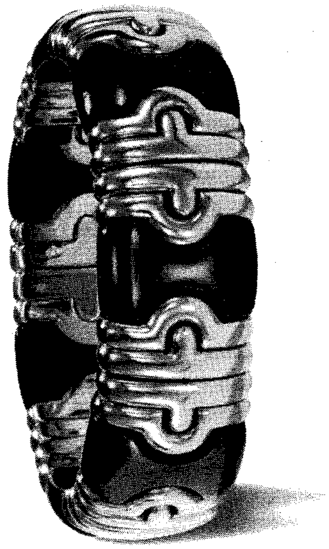

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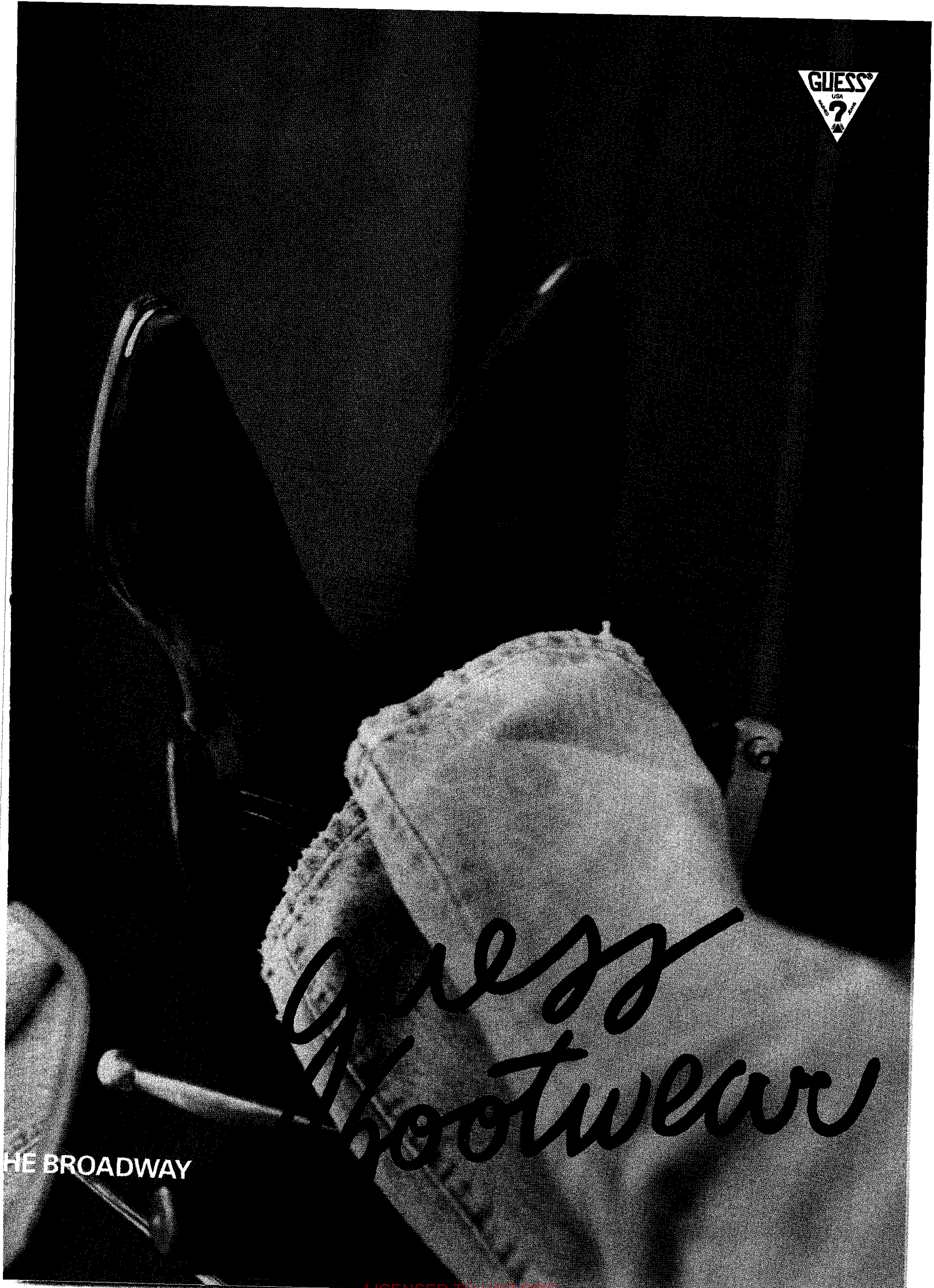
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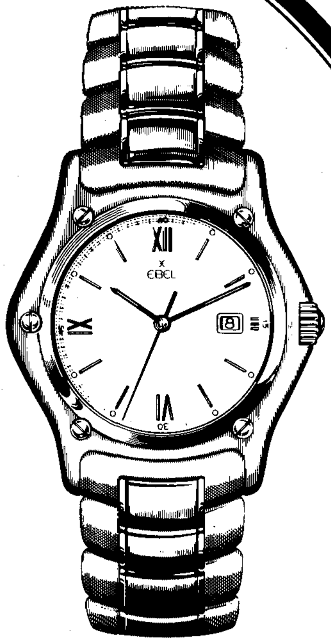

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LETTERS

All in the Game

PLEASE SCORE IT SIX-LOVE FOR JULIE Baumgold's reporting ["Inside the Huggy Bear," October 10]. Her article was a wonderful peek behind the high hedges. I cannot imagine a professional like, say, Don Mattingly hustling a pro-am baseball game played on private grounds with high-stakes betting. Baumgold exposed the tennis pros who drip corporate endorsements on every possible piece of clothing they wear for the money weasels they are.

Avery Corman
Manhattan

Hue and Cry

I AM AMAZED THAT SPORTSWRITERS CONtinue to ignore what is the most troubling aspect of the Mets ["The Mighty Mets," by Eric Pooley, October 10]. Although the club has been getting better in the past several years, it has also been getting whiter. The farm system looks like a Klan rally. Any promising black players coming up are routinely traded away. Darryl Strawberry is the only black Met who plays every day.

I don't know who the Mets will trade to make room for Gregg Jefferies—it's a toss-up since all the candidates are white. But I've got bets out that despite Lenny Dykstra's attitude and performance problems, we'll be seeing more tobacco juice on the center-field grass next spring.

Mookie, thanks for the memories. I hope you find a club that appreciates you.

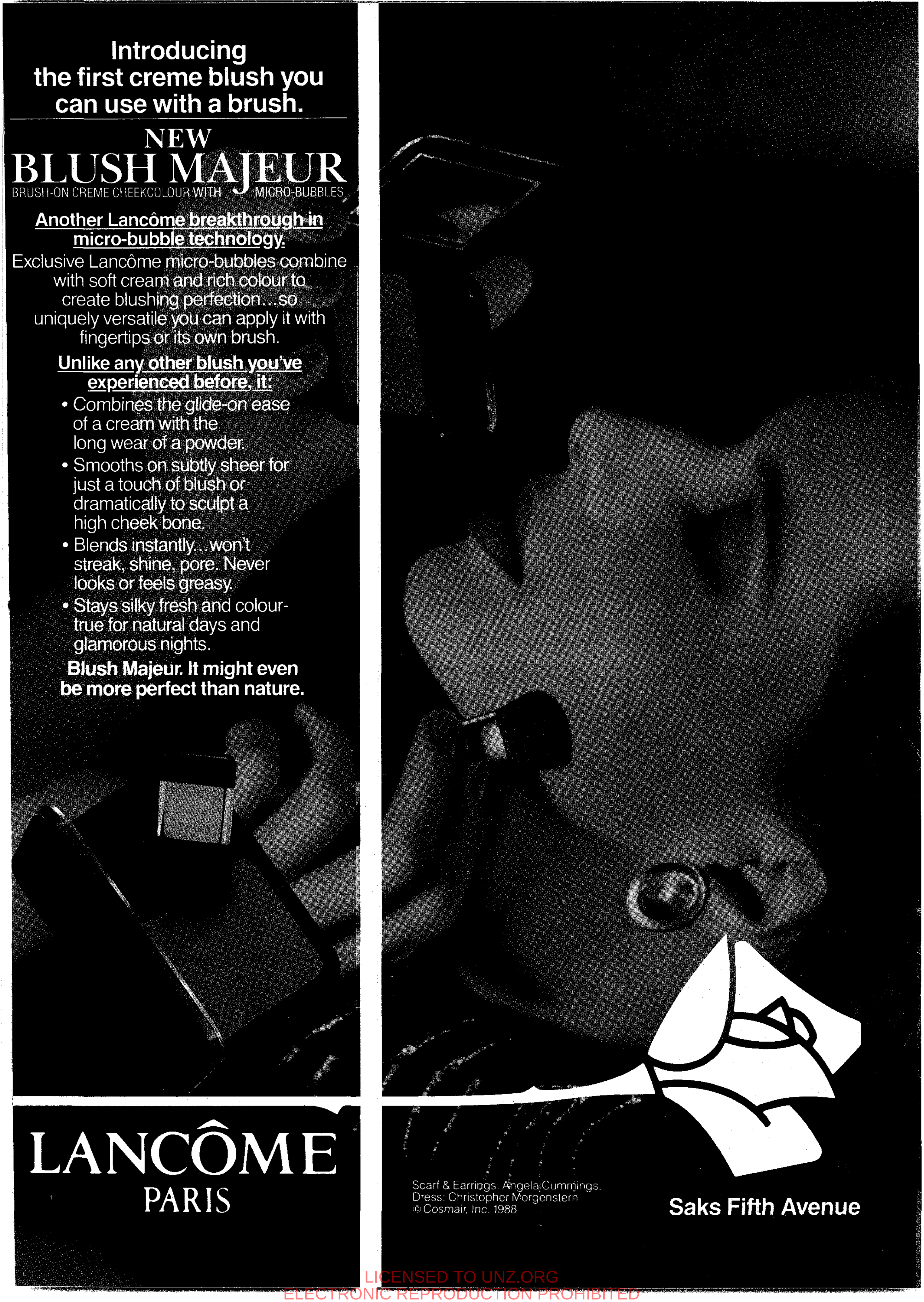
Elaine Bennet
Brooklyn

Paying Their Dues

JEANIE KASINDORF WRITES THAT IT WA hard to imagine that Harry and Leona Helmsley would refuse to pay a bill fo $12,000 ["Double Exposure: Money and Love," October 3]. How about a bill fo $60?

In 1986, HELP!, my household-employment agency, submitted dozens of candidates for chef and maid job at the Helmsleys' revolving-door Greenwich home. After being vigorously interviewed and polygraphed, one of my candidates was hired—and fired a few day later. Our $60 bill for temporary services was disputed by the Helmsleys' law

Letters for this department should be addressed to Letters to the Editor, New Yor *Magazine, 755 Second Avenue, New Yor N.Y. 10017-5998. Please include a daytin phone number.*



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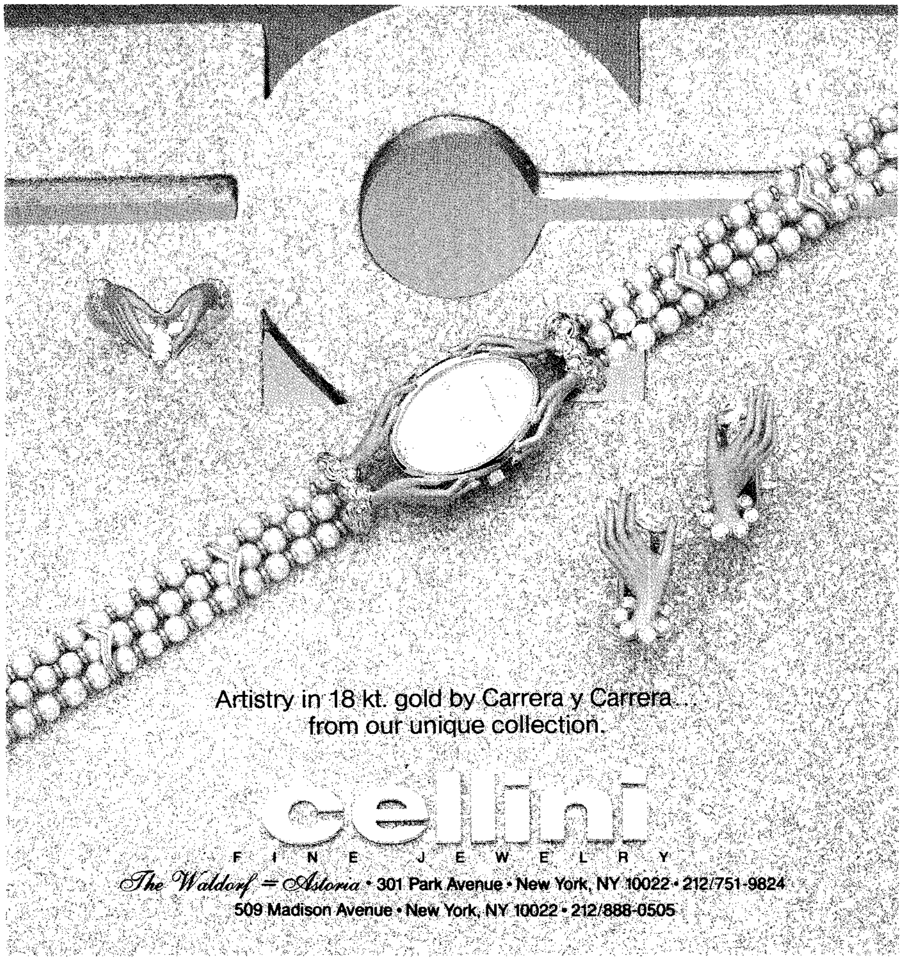

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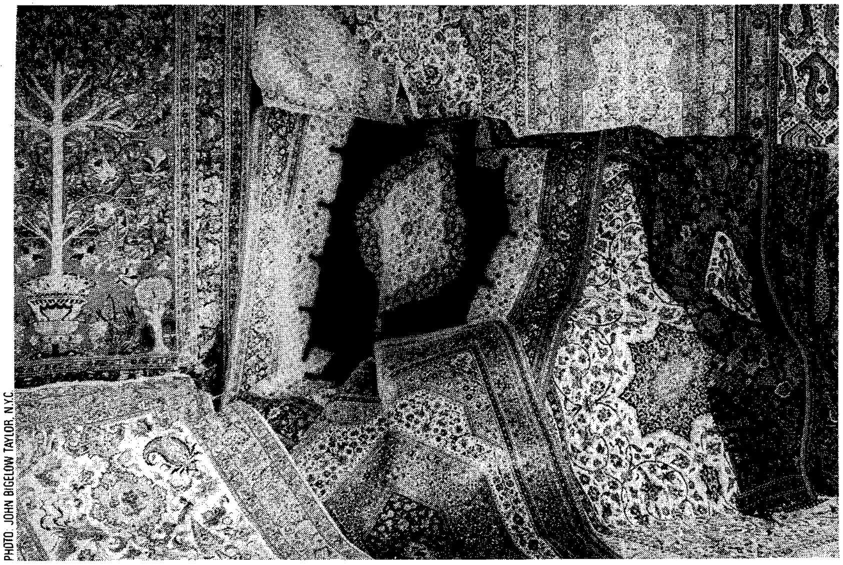

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yers. After copious correspondence—and as a matter of principle—I was prepared to take the Helmsleys to small-claims court. Their lawyers wrote that I couldn't do that because the maid "was hired as an employee of Five Twenty-One Corporation, not [by] any member of the Helmsley family." It wasn't until I wrote back that the IRS would love to hear that the Helmsleys' personal servant was actually an employee of their corporation that a check for $60 was issued.

There is only one other prominent multimillionaire family that has reneged on payment. I wonder if they, too, would trade their kin for money.

Doris Elliott
President
HELP! Domestic Employment Agency
Weston, Conn.

AS A CHILD, I USED TO WATCH BESS Myerson on *I've Got a Secret* ["Love and Money," by Patricia Morrisroe, October 3]. She was fabulous—witty, articulate sophisticated. I recall one skit where Myerson played an attorney arguing before a judge. After she delivered her speech, Myerson jokingly pulled off her skirt to reveal her long legs in shor shorts.

Even then, she sought to sway the judges.

Kenneth Ray Harriso
Nashville, Tenn

The Right Impression

I WOULD LIKE TO ELIMINATE ANY AMBIguity or possible wrong impressio arising from the recent "Intelligencer" item about the Palestine Liberation Organization ["Goldin Beats Hast PLO Retreat," October 10]. Since th PLO is avowedly a terrorist organization, I would not meet with it representatives under any circumstances.

Harrison J. Goldi
Comptroller, City of New Yor
Manhatta

Feeding Frenzy

JOE KLEIN IS RIGHT THERE WITH TH rest of the media piranhas in hi nasty, biased article on Dan Quayl ["The National Interest: The Creature, October 3].

No one has asked Lloyd Bentsen fc his kindergarten report card, or Teddy record at Harvard.

Joanna McClou
Naples, Fl

WHO IS DAN QUAYLE? THE UPROAR OVE his use of family influence to avoid mil tary service has obscured other poin about his background.

Quayle's closest friends and fami

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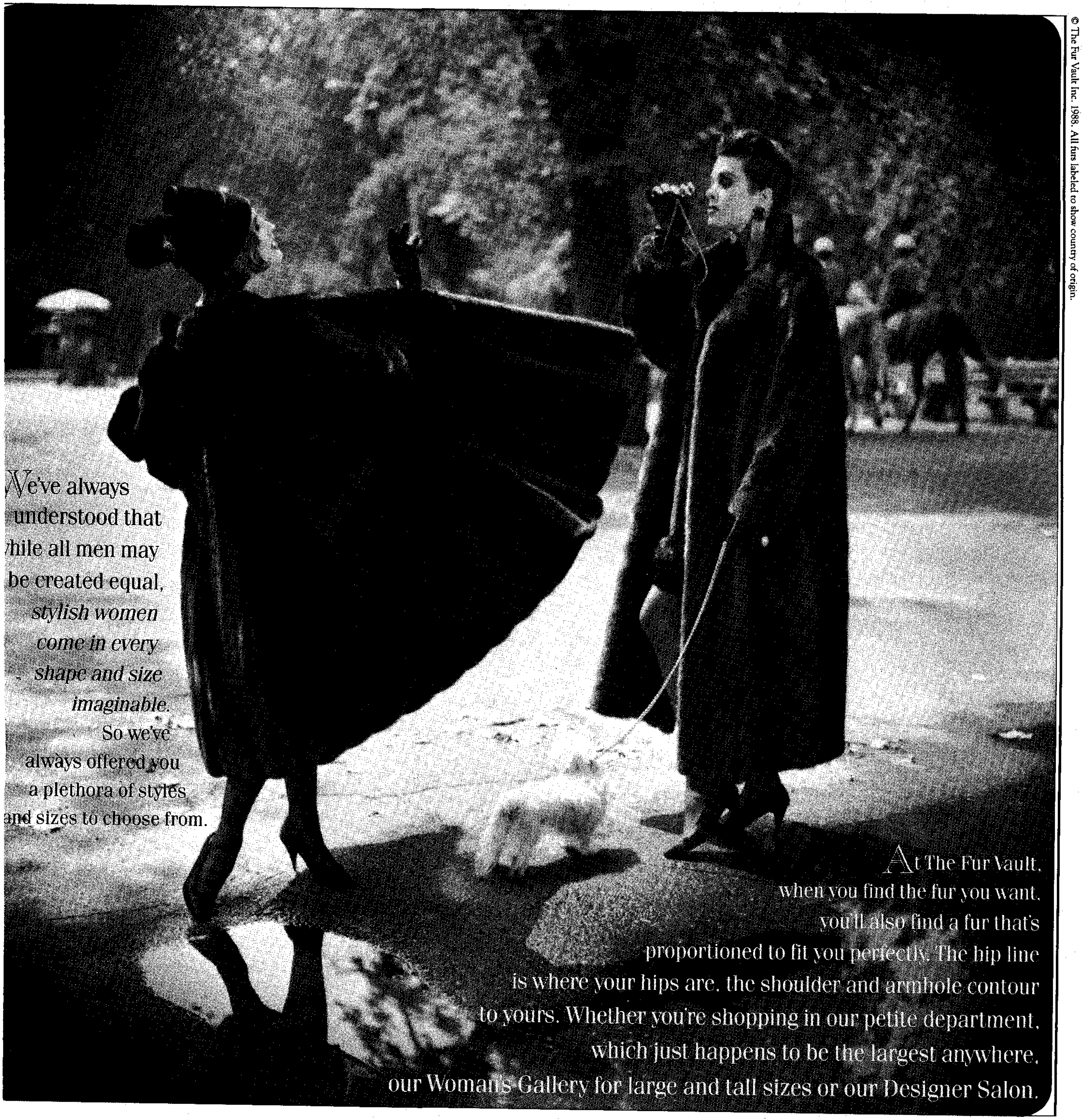

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acknowledge his glaring lack of intellectual ability. Theodore Bendall, the Quayle-family attorney, said if there were one thing he could change about the Indiana senator, it would be his IQ. Quayle's father freely admits that his son's main interest in school was "broads and booze."

Because of his mediocre high-school record, Dan Quayle did not attend one of the major universities. Instead, he went to DePauw University, where his grandfather was on the board of trustees.

Clark Adams, a former classmate, said, "He was not a guy to take a position on anything except who his date was on Friday night and where to get drunk on Saturday night." In 1982, the college wanted to award Quayle an honorary doctor-of-laws degree but, because of his poor academic record, the faculty voted 32 to 24 against it.

His father's financial and editorial backing got Quayle elected to the House in 1976. The support of his uncle's Indianapolis newspapers landed him a place in the Senate in 1980.

Voters have an opportunity to beat Bush and Quayle in November. Dan Quayle is another example of the intellectually bankrupt yuppies the Republicans are trying to foist on the American public. The voters can see through their goody-two-shoes façade and trite clichés.

Jim Senyszyn
Naugatuck, Conn

Collector's Item

DESPITE FRANCIS X. TUZIO ["LETTERS," October 3], my friends and I enjoyed the piece about plastic handbags ["Bag Men," September 19]. Great pictures good topic. We're collectors of anything that *was.*

Plastic bags *were,* and they're stil chic.

Judy Nachami
Manhattan

Chair Man

THE COVER OF YOUR SEPTEMBER 2 issue ["What Price Glory?," by Marilyn Bethany] was wonderful.

But we found it upsetting that the chair pictured was credited only to George Nelson, when in truth it was designed by Charles Pollock for the Herman Miller Company; George Nelson was the design director.

We feel that Charles should be recognized for his design contribution to the "Swagged Leg Chair" used on your cover.

Sheryl Frate
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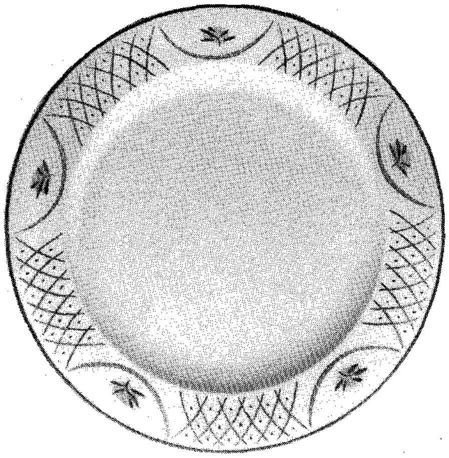

Barton–Dinner plate
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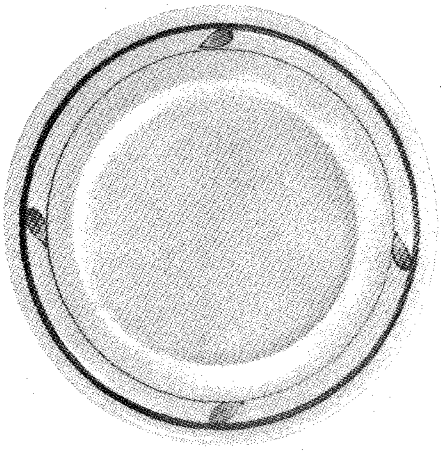

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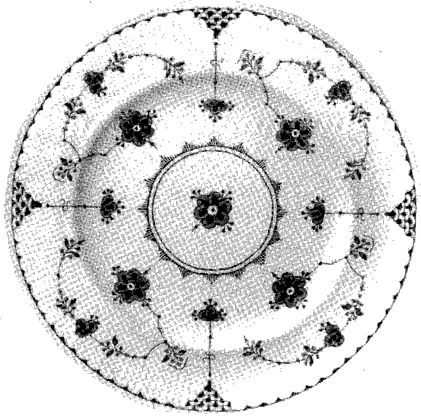

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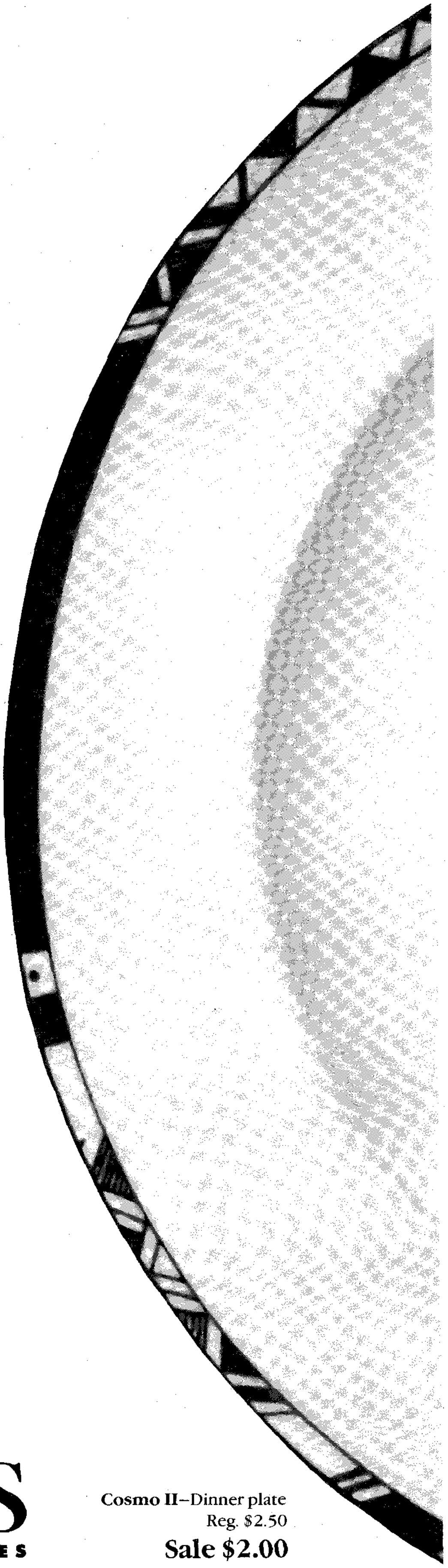

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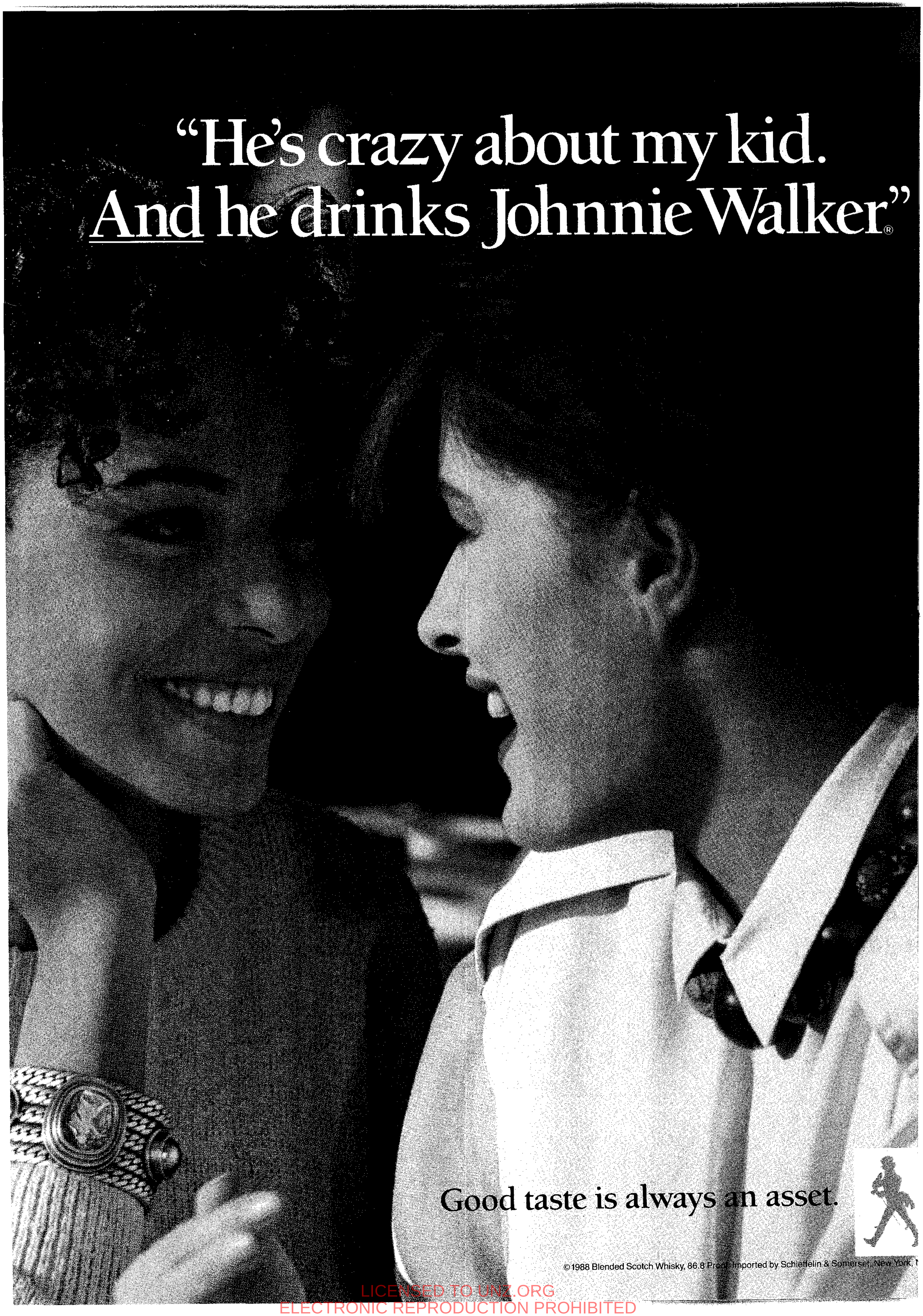
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NEW YORK
INTELLIGENCER

BY PEG TYRE AND JEANNETTE WALLS

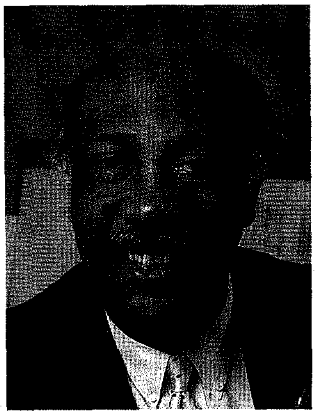
NORMAN'S NEW CONQUEST?...PAPER TIGERS...AN AFFAIR OF THE ART...HOT SEAT

LANDMARKS HEAD HARLEM BOUND?

Gene Norman is planning to resign as chairman of the Landmarks Preservation Commission, says a top city source. Norman, who was appointed to the post by Ed Koch in 1983 and whose term expires in 1990, is expected to announce plans to head up the Harlem Trade Center, a group of merchants and businesses he has been helping organize, within the next month.

"Gene has been in an especially tense situation since the battle over the Rizzoli and Coty buildings heated up last year, in which a compromise was made that left both sides unhappy," says another source. "Gene's leaving would be a great loss, but he's been between a rock and a hard place. He's done a lot of good work in Harlem already, and probably sees the chance to do more."

When asked if he plans to join the Harlem Trade Center, Norman said, "There have been talks along those lines, but nothing has been decided. It's much too premature to say anything at this time."

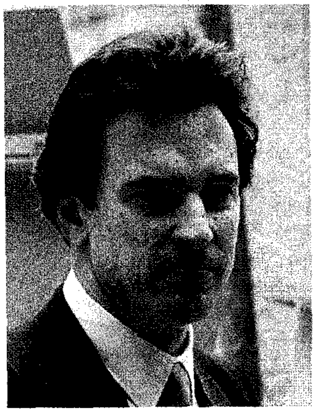

GENE NORMAN

MOMA DIRECTOR'S ARTFUL OFFICE

The Museum of Modern Art's Kirk Varnedoe shocked a few colleagues recently by decorating his private office with some of the museum's pieces—works by Matisse, Susan Rothenberg, Constantin Brancusi, and Jasper Johns. Varnedoe became director of the department of painting and sculpture in August.

"Top museum executives sometimes put a minor piece or two in their office," says an art-world source. "But Varnedoe was only recently appointed to his position, and the caliber of the pieces he chose struck some of us as a display of remarkable arrogance."

Says a MOMA spokeswoman, "Offices are often refurbished to accommodate the director or curatorial-department heads. It's a common practice to install temporarily in their offices works that are not needed at the time for either exhibition or loan."


KIRK VARNEDOE

HEVESI HOLDS STRATEGY TALKS

Assemblyman Alan Hevesi, who's expected to be the first to challenge Ed Koch in next year's mayoral race, has been talking to strategist Hank Morris about his signing on with the campaign, says a top political source. Morris, who helped run Tom Bradley's successful mayoral race in Los Angeles and has also been an adviser to Michael Dukakis's presidential campaign, is planning to open an office with Dukakis's former New York campaign director, Paul Bograd, says the source.

"Despite all the controversy surrounding him, Koch is still a formidable opponent, and Hevesi needs to make sure he's taken seriously," the source says. "With both Morris and Bograd behind him, he can launch a credible campaign."

A spokesman for Hevesi refused to comment. Morris would say only, "Alan is a good friend and would make a terrific mayor, but I'm talking to a lot of different people."

ALAN HEVESI

*NEWS*MEN PRESS AGE SUIT

Three veteran *Daily News* staffers have filed age-discrimination suits against the paper. Senior writer and reporter Paul Meskil, 65, has filed a federal suit, and reporter Tony Burton, 59, and assistant picture-assignment editor John Markus, 61, have filed state suits. The journalists claim that the tabloid's managers have tried to force older members of the staff to resign. Another reporter, Dan Hays, 47, has filed an age-discrimination complaint with the Equal Employment Opportunity Commission.

Burton's lawyer is Daniel Alterman, who won a $3.1-million race-discrimination settlement from the *News* last year. "The current management has made it very clear that they want to replace the old blood with new blood," Alterman says. "They are damaging the careers of people who have given their lives to the paper, and in doing so, they are squandering their best talent."

Daily News editor Gil Spencer would say only, "It's a legal matter and will be settled either in court or prior to that."

MESSINGER SEAT: THE RACE IS ON

Yet another hopeful is eyeing Ruth Messinger's City Council seat—even though she hasn't formally announced plans to vacate it.

David Taylor, a homosexual-rights activist and vocal opponent of such projects as Trump City and Westway, is already signing up a campaign staff. At least four oth-

otographs: top, John S. Abbott; center, New York *Newsday*/Ozier Muhammad; bottom, New York *Newsday*/Alan Raia.

MOB SISTER...RADICAL CHEEK...HOW THE OTHER HALF LOVES...THREE'S COMPANY

CHRISTOPHER MASON

TERESA CARPENTER

JERRY RUBIN AND ABBIE HOFFMAN IN 1972

er West Side politicians—including West Side District leader Scott Stringer, lawyer Jerry Goldfeder, and Ronnie Eldridge, the founder of the New York City Battered Women's Defense Committee—have said they're interested in running for the office.

"It's just a City Council seat," says a political source, "but the number of people interested in running for it—if Ruth doesn't—demonstrates how powerful she has made the position."

Messinger, who has raised a campaign chest of over $300,000, has said that she'll run for a citywide office, possibly mayor or comptroller. But, she says, she also hasn't ruled out running for re-election.

SHOW TO SPOOF SOCIAL MARRY-GO-ROUND

Songwriter and pianist Christopher Mason, whose satirical songs lampoon New York society, is working on a musical about "ladies fiercely determined to marry well." The show, which he's calling *How to Bag a Billionaire,* will be patterned after the 1953 movie *How to Marry a Millionaire.* Mason is looking for a collaborator to write the book. He says he expects to finish the score by the spring and hopes that the production will open on Broadway.

"There are people who marry well in a nice way and people who do it who are not nice at all," Mason says. "I won't be making fun of anyone specifically, but the play will be based on people we all know."

LADY KILLERS GET EQUAL TIME

Village Voice writer Teresa Carpenter is about to sign with Simon & Schuster editor Alice Mayhew to write a book chronicling the life of a female mobster. Carpenter won a Pulitzer Prize in 1981 for a series of *Voice* articles, including one on the murder of former Playmate Dorothy Stratten, which was made into the movie *Star 80.* Earlier this year, Carpenter published *Missing Beauty,* a book about a Tufts University professor's obsession with a prostitute.

Carpenter wouldn't comment on the book deal, but a source familiar with it says, "The book won't be about a woman whose husband is involved in organized crime, like in *Mafia Bride* or *Married to the Mob.* Carpenter's subject is much more of a player."

LAUREN AIRLIFTS AID TO JAMAICA

Ralph Lauren is lending a hand to help Jamaican victims of Hurricane Gilbert. The designer teamed up with the Red Cross to donate and buy 80,000 pounds of supplies—including food, water, seeds, fabric, bed linens, and blankets—that were airlifted to Montego Bay two weeks ago.

Lauren felt particularly sympathetic to the hurricane victims because one of his vacation homes is in Jamaica, at Round Hill, in Montego Bay.

"Ralph set up a distribution network in advance and is working with local churches to make sure that the supplies get to needy people and help them rebuild their beautiful country," according to a spokesman. "He hopes that by sending supplies and working with relief organizations, he can ignite interest and encourage more people to help."

ABBY NIXES ACTING YUP

Some things even Abbie Hoffman won't do. The world's oldest angry young man was approached recently about playing the part of a hippie turned yuppie in *Rude Awakening,* a movie scheduled for a summer release. Producer Aaron Russo, who also made *Trading Places,* wanted Hoffman to appear in a scene with former LSD guru Timothy Leary and ex–Black Panther leader Bobby Seale in which the three would talk about business deals.

"I read the scene, but it was out of character for me," Hoffman says. "I'm not ready to be seen in a movie discussing contracts and net and gross."

Instead, radical turned entrepreneur Jerry Rubin took the part. Is he offended by the implications of the scene? "You've got to have a sense of humor about this sort of thing," Rubin says.

THREE PUBLISHERS BOOK ONE BUILDING

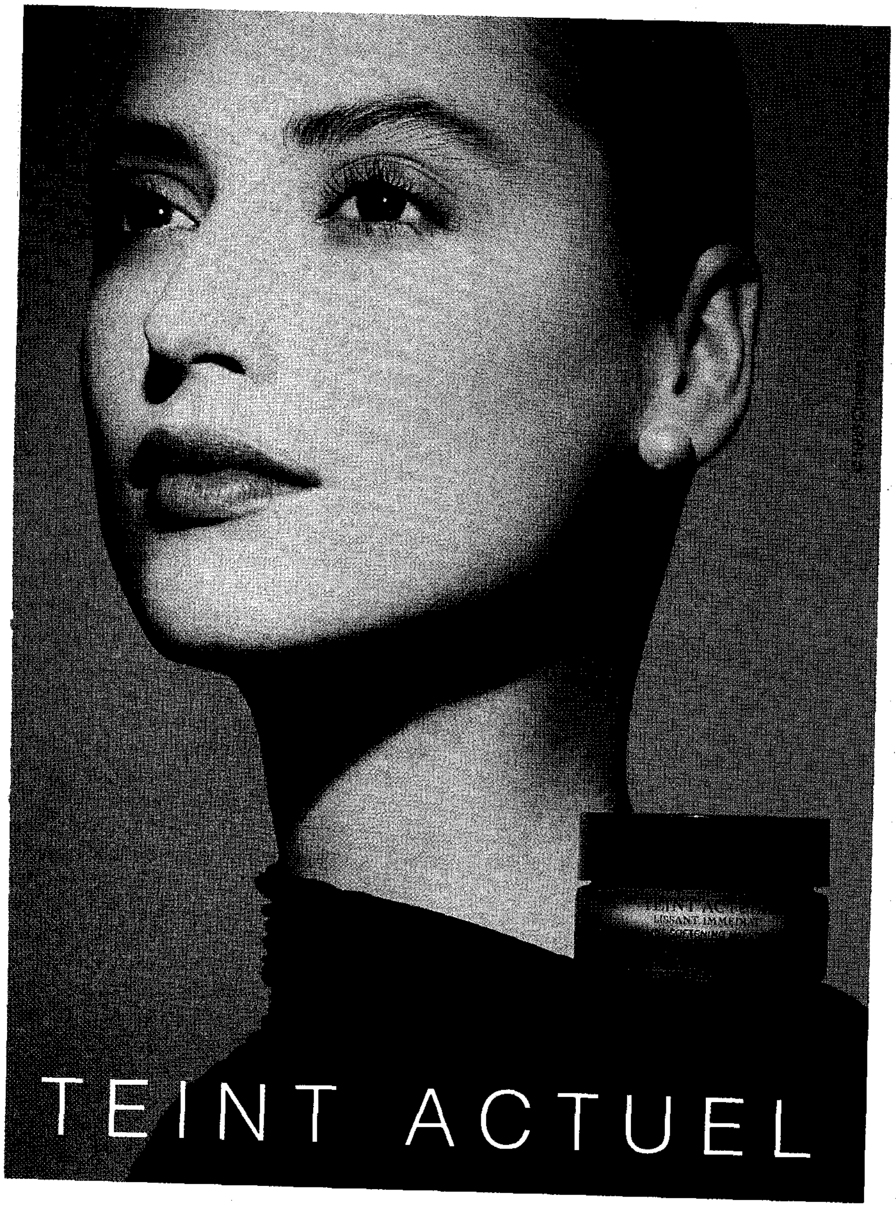
The owner of Viking Penguin, E. P. Dutton, and New American Library is planning to move the three publishing houses into the same building within a year. London-based Pearson, PLC, which bought the companies, is close to signing a lease on a building on Hudson Street, says an industry source.

Although the three companies—collectively known as Penguin U.S.A.—will operate under the same roof, a Pearson spokeswoman says that they will continue to function separately.

Photographs: top, John S. Abbott; center, New York *Newsday*/Ozier Muhammad; bottom, New York *Newsday*/David L. Pokr

Christian Dior

MAQUILLAGE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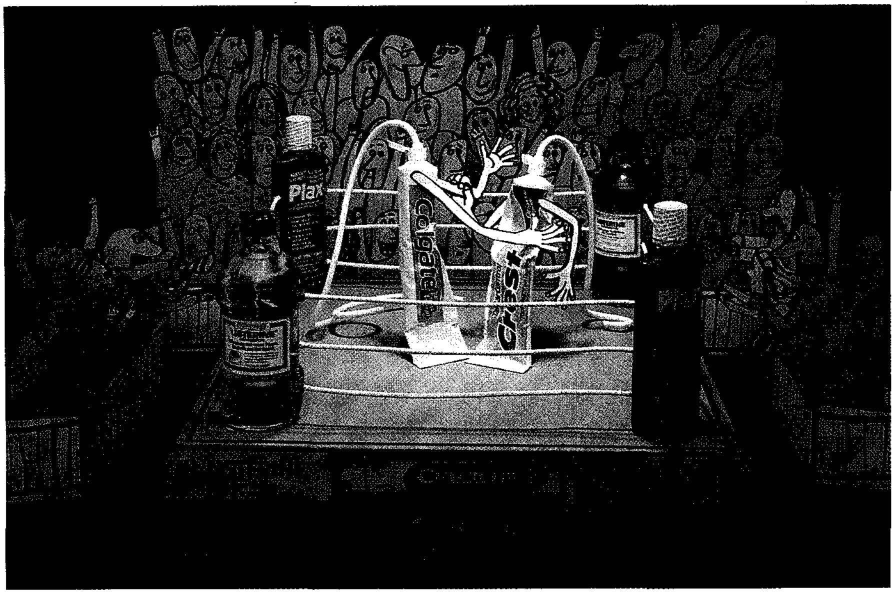
TARTAR TIME



ROUND TWO: *Tartar fighters slug out the war for oral hygiene; plaque attackers leave the ring.*

GIVING UP THE PLAQUE ATTACK

PLAQUE IS DEAD—LONG LIVE TARTAR. For five years now, marketers have been trying—with little success—to sell America on toothpastes and mouthwashes that supposedly dissolve plaque, the sticky film that builds up on teeth and harbors bacteria. Now the Food and Drug Administration's questions about how effectively these products combat an early, reversible form of gum disease may deal the final blow to the plaque attack and make tartar the marketers' scourge-of-the-moment.

There's a good incentive. Toothpaste and mouthwash together account for almost $2 billion in sales yearly, and the new health claims have provoked a market increase greater than the rise in population. "There's a growing awareness of proper oral health," says Colgate marketing manager Jack Haber. "Now that studies show that half of all children today have no cavities, attention has shifted to other oral-care issues, including tartar." If cavity fighting was last week's story, plaque is yesterday's.

"Currently, a third of all toothpastes sold are billed as tartar fighters, but not one major toothpaste is selling plaque-fighting ability as a major, exclusive benefit," says Maurice Kelley, vice-president of marketing services at Beecham Products U.S.A., which repositioned Aqua-fresh three years ago as—among other things—a plaque attacker. "They're pitching taste, fluoride, cavity-fighting capability, and tartar control instead," explains Kelley. "But whereas no chemical formula actually kills plaque, sodium pyrophosphate does help reduce the buildup of tartar [hardened plaque, the stuff dentists remove with a pick]. In five years, researchers may develop an anti-microbial element to fight plaque, but now there is no magic ingredient, and consumers know that. What's more, most plaque fighters don't have the American Dental Association's Seal of Approval, and the seal can definitely trigger sales."

In 1960, after Procter & Gamble's Crest won the ADA's seal, its market share soared from 9 to 21 percent; now, with 37 percent, it's the nation's best-selling toothpaste. And Crest Tartar Control, introduced in 1985 as the dentists' choice for fighting tartar, accounts for 17.6 percent of the total market. Procter & Gamble markets Peridex, a plaque-fighting oral rinse available by prescription, as well as other toothpastes that claim to attack plaque.

Already, many anti-plaque toothpastes have abandoned the war. Oral-B Laboratories' Zendium came on the market in 1983—and went off in February 1986. Noxell's Periogene was also short-lived. Colgate won't confirm that it is phasing out four-year-old Dentagard but concedes that sales are only moderate.

The plaque crusade began in 1983, when Zendium toothpaste and Viadent oral rinse hit the drugstores and Warner-Lambert's Listerine, for the first time in its 109-year history, claimed that rinsing regularly with the mouthwash whose "taste you love to hate" could slow the development of plaque. An array of rinses and toothpastes that vowed to battle the sticky film soon materialized, among them Check Up toothpaste, introduced in 1984.

Plaque contains bacteria that produce irritants that can cause gingivitis (swollen, inflamed gums). This can progress to periodontal disease, the leading cause of tooth loss for people over 40. "Three fourths of all adults currently have some degree of gingivitis—though most don't even know it—and 90 percent of Americans will get it in their lifetime," says Chip Horner, senior product manager for Listerine.

Last year, Horner estimates, marketers collectively spent $100 million to teach the public about plaque and another $100 million to inform them about tartar. One 1986 survey found that 87 percent of women—the prime buyers of toothpaste—knew about plaque. And though Crest had introduced the first tartar-control toothpaste less than a year before the survey, 80 percent of respondents already knew about tartar. Even so, today—two years after the survey—"lots of people are confused about the difference between tartar and plaque," Horner says.

"It's difficult for consumers to recognize the specific problem associated with plaque," admits Jim Rogula, vice-president-general manager at Church & Dwight, marketers of Arm & Hammer baking soda and Dental Care tooth powder. Then, too, "many plaque fighters simply aren't very effective," says Truman Susman, president of Pfizer's Oral Research Labs, marketers of Plax, the two-year-old pre-brushing dental rinse. "Truth is, anti-plaque toothpastes don't do a lot, although the process of brushing does. Dentists are telling their patients that, and people can't really see or feel the difference to justify their investment." (Some plaque fighters cost more than regular toothpaste.) There's been a drop in cavities and drill-and-fill procedures, but not in periodontal disease and that has opened a whole new marketing opportunity. Now the FDA i questioning just how fairly some companies have seized it, says Susman.

Most toothpastes don't contain ingredients that can actually kill the bacteria that can lead to gingivitis; Viadent toothpaste, whose maker claims it contains a unique ingredient that does, tastes sting-y Pfizer claims that rinsing with Plax will remove 300 percent more plaque than brushing alone. Consumers obviously buy th pitch—and the product: Sales thus far i

Photograph by Michael Sahaida. Illustration by Josif Teodoresc

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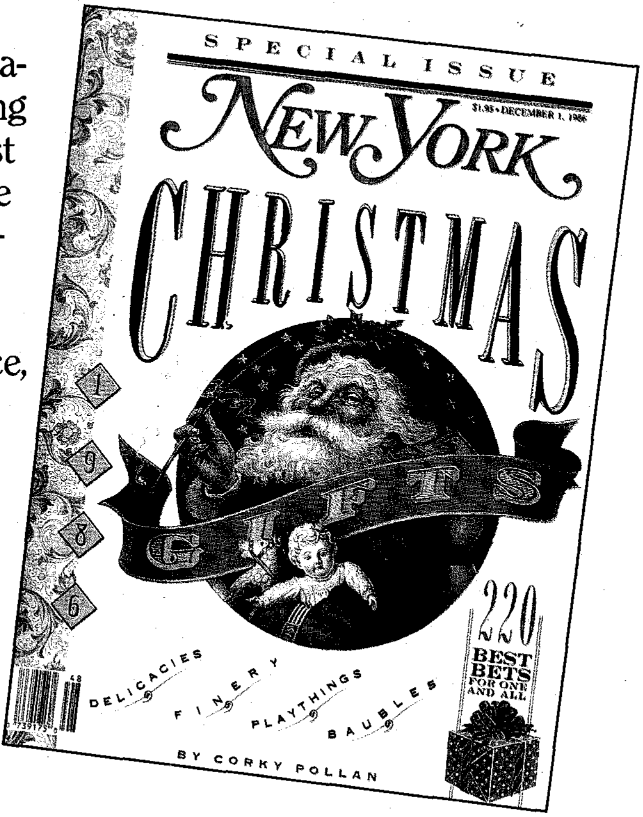

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1988 have topped $100 million.

But while Plax was scoring in the marketplace, the FDA was concluding that plaque is a medical problem and thus comes under its jurisdiction. (The agency considers tartar—which does not cause gingivitis—a cosmetic problem, and therefore not under its purview.)

The FDA wants to know whether mouthwashes actually remove plaque and prevent gingivitis. Its concern about toothpastes is limited to the products' claims about gingivitis, since the mere act of brushing helps remove plaque. (Until last month, the ADA required toothpastes that were awarded its seal to state their effectiveness in combating gingivitis.)

"When anyone makes a therapeutic claim," says FDA spokesman Michael Shaffer, "we want to be sure it's lawful" (that is, accurate). In July, the agency asked several marketers to remove their claims about gum disease from ads and packages; others, finessing the problem, offered to do the same thing. Others are sending the FDA proof. Listerine, with 27 percent of the $625-million mouthwash category, says it has 33 clinical studies supporting its contention that rinsing with Listerine twice a day "in conjunction with normal oral hygiene can reduce plaque formation up to 50 percent." Still others are distancing themselves from the plaque issue.

"We don't categorize Arm & Hammer baking soda or Dental Care tooth powder mainly as plaque fighters, though admittedly, fighting plaque is one of the claims we make on their packages," says Rogula. (The FDA did not question Arm & Hammer.) "Once consumers become aware of what plaque is, they'll want to get rid of it," he says. Rogula expects three-year-old, baking-soda-based Dental Care to capture around 2 percent of the $1.2-billion dentifrice market. According to Rogula, almost 20 percent of Americans regularly brush with baking soda, but because it's hard to use and has an unappealing taste , the market hasn't grown. The company says that dentists recommend baking soda, and Dental Care's packages tout the product as an anti-plaque formula with "96 percent plaque-fighting ingredient."

Lever Brothers joined the fray with Aim Anti-Tartar and Close-Up Tartar Control toothpastes in mid-1987. And Colgate, with around 30 percent of the domestic dentifrice market (40 percent worldwide), has essentially abandoned plaque, preferring a tartar attack. It has dropped all references to gingivitis from labels and ads and "shifted emphasis to tartar control and children's products," says marketing manager Haber. Colgate also markets a Tartar Control Mouthwash.

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THE DUKE IN THE DEPTHS

HITTING BOTTOM?

HIS CAMPAIGN WAS IN FREE-FALL. OVER the weekend—after the horrendous debate with George Bush—the bottom had dropped out of the polls. He was hemorrhaging support, losing two points a day, according to some surveys. That morning, the editorial cartoon in the Boston *Globe* was titled "The Third Debate," and it depicted Michael Dukakis sitting in an airplane, thinking, "Should I run for re-election as governor?" That evening, an NBC poll would show that he was seventeen points behind and—worse—that half the public had a negative impression of him and half his own supporters thought Bush would win.

It was Monday, October 17, the day the Dukakis campaign hit rock bottom. The candidate looked awful, scrawny, beaten down, as he slogged across Ohio on a rainy day; his face had collapsed into a hawkish caricature of itself, all nose and eyebrows. At one point, as he endured yet another of the staged humiliations contrived to make him seem human, he noticed *Time*'s Mike Riley and me standing off to the side and recognized the look on our faces for what it was—boredom laced with resignation. "Smile!" he shouted. Nice try. Poor man.

Earlier, he had attempted the umpteenth new version of his standard stump speech before some mildly enthusiastic workers at a brass factory in Euclid, Ohio. The near-weekly "new" speech has become something of a ritual, a reflection of the deep disorder in his campaign. The latest version was punchier than most but still a patchwork, with dueling themes promoted by the two fiercely engaged factions at headquarters back in Boston: the pragmatic politicians loyal to John Sasso and the lawyer-academics (or "Harvard Law School pencil-necks," as one staffer put it) led by Susan Estrich. The long knives had been out since Sasso returned to run the campaign last month (after a year in exile for covertly spreading evidence of Senator Joe Biden's plagiarism); the backstabbing had intensified, predictably, as the Duke's pulse grew fainter.

The members of the Sasso faction were said to favor economic populism as the main campaign theme. If they had their way, the message would be simple class warfare—Main Street vs. Wall Street—with a soupçon of the neo-protectionist fervor that Representative Dick Gephardt tried to sell last winter in the primaries (and which Dukakis, rightly, found rather distasteful). Thus, Dukakis at the brass factory: "George Bush sat on the sidelines for eight years while America got beaten in world markets; while they mortgaged our children's future to foreign bankers; while a piece of America was being sold off every day at bargain-basement prices."

The Estrich faction was said to favor a renewed attack on Bush's long but skimpy record in public life. Bob Dole tried it in the primaries, especially in a memorable ad of a man walking in the snow, leaving no footprints. This strategy, with its inherent emphasis on competence, also *sounded* a bit more like Dukakis. Thus, "How can Mr. Bush be a leader when he's never in the loop? How can we trust his values when he sees nothing, says nothing, and does nothing? How can we make him the man in the Oval Office when, for the past eight years, he's been the man who wasn't there?"

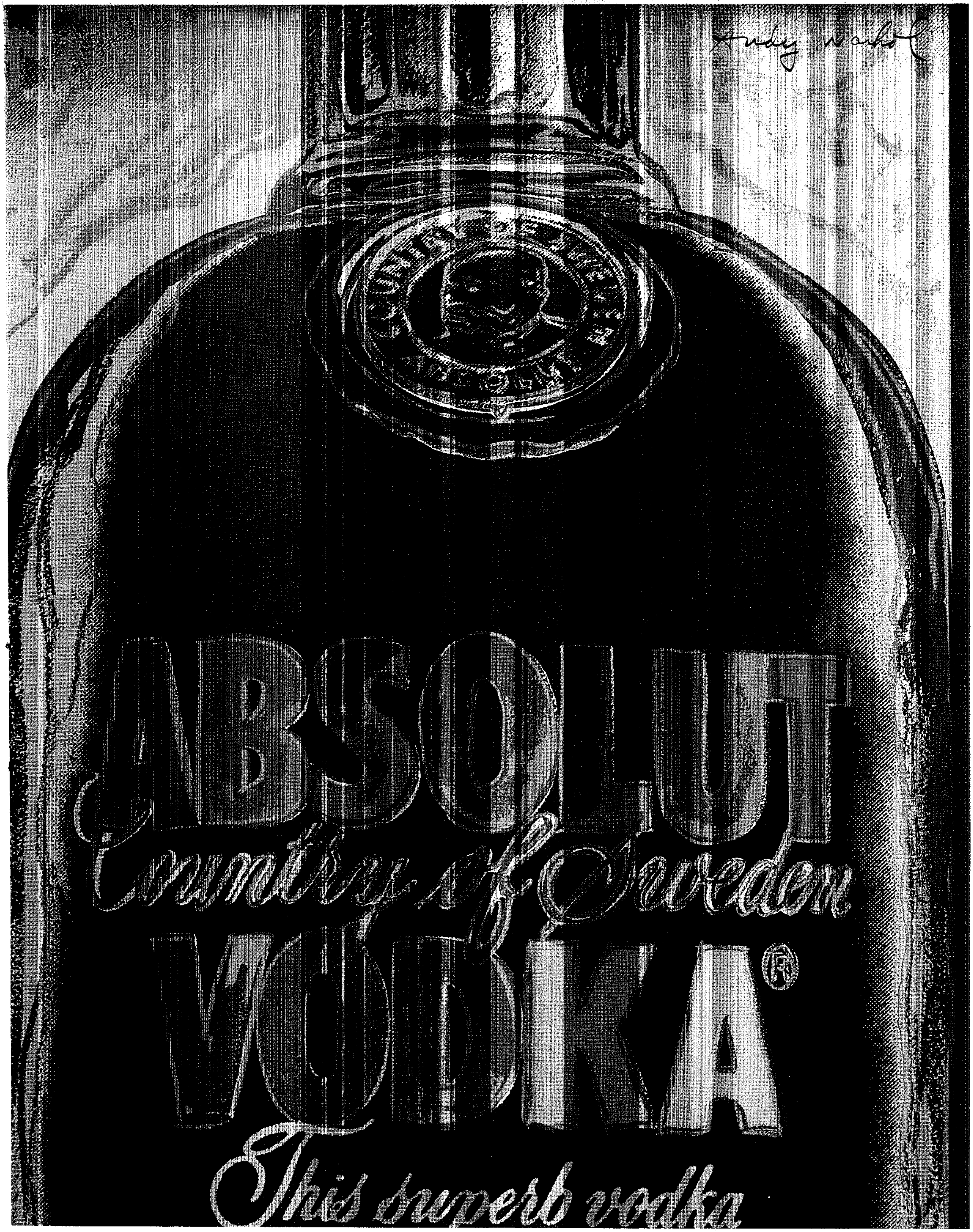
Either—or both—of these themes might have been effective, but they've been muddied and weakened (as they were in the speech) by the internecine warfare. "This is the worst-run campaign I've ever seen," said one campaign source. "The split between the two factions is so deep that each has its own pollster. Sasso has Tubby Harrison. Estrich has Tom Kiley. The worst part was that after the debate, both sides were not only badmouthing each other but also the candidate—and these people aren't hired guns; they're supposed to be his closest friends and supporters, they're supposed to be family."

Or, as a frustrated Ohio staffer put it, watching as the Duke was presented with a new trumpet by the brass workers: "You know, politics isn't very complicated out here. You don't have to be very subtle. That's something the folks back in Boston don't seem to understand." The staffer said that the Ohio campaign's polling operation had been running blind comparisons between a candidate (modeled on Bush's best qualities) who promised "strong, steady progress" on the economy, was tough on crime, strong on national defense, and firm with the Soviets—and a second candidate (Dukakis the populist), who was "on the side of working families," willing to stand firm against foreigners on trade, and in favor of better education, more affordable health care, and more services to children. "When we use that model," the staffer said, "we beat Bush 60 to 30. Every night. It's frustrating as hell."

No doubt, the results would be less favorable if the Dukakis model were based on a candidate who was "on the side of working families" and so forth but also—after the second debate—"unwilling to move a muscle to avenge his wife if she were raped or murdered." The cold reality of Dukakis has proved rather less appealing than the bundle of "issues"

REVEILLE: *Trying to wake up the campaign last week in Ohio.*

Photograph by Maribeth Joeright/The *News-Herald*,Willoughb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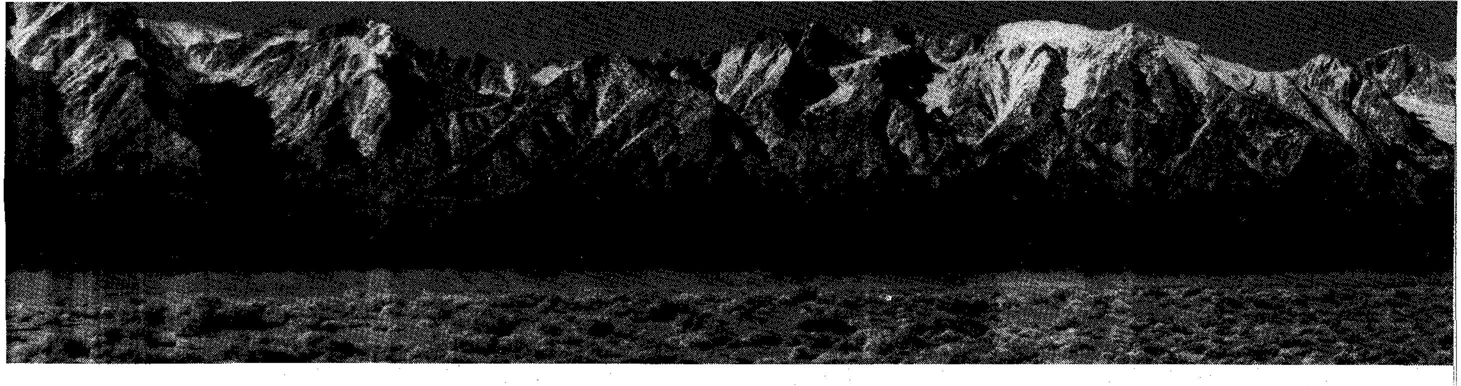

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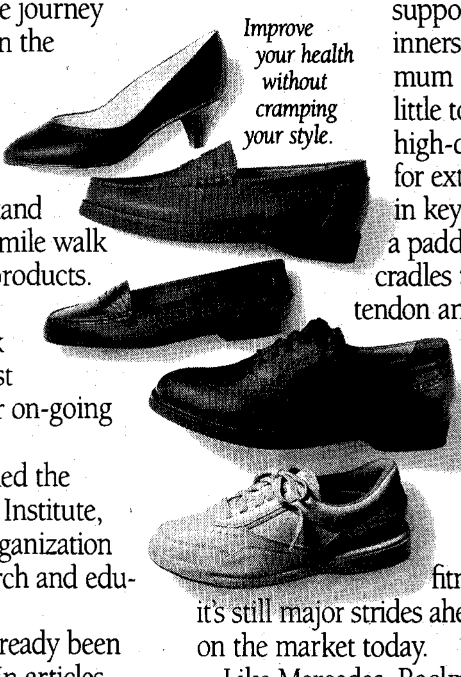

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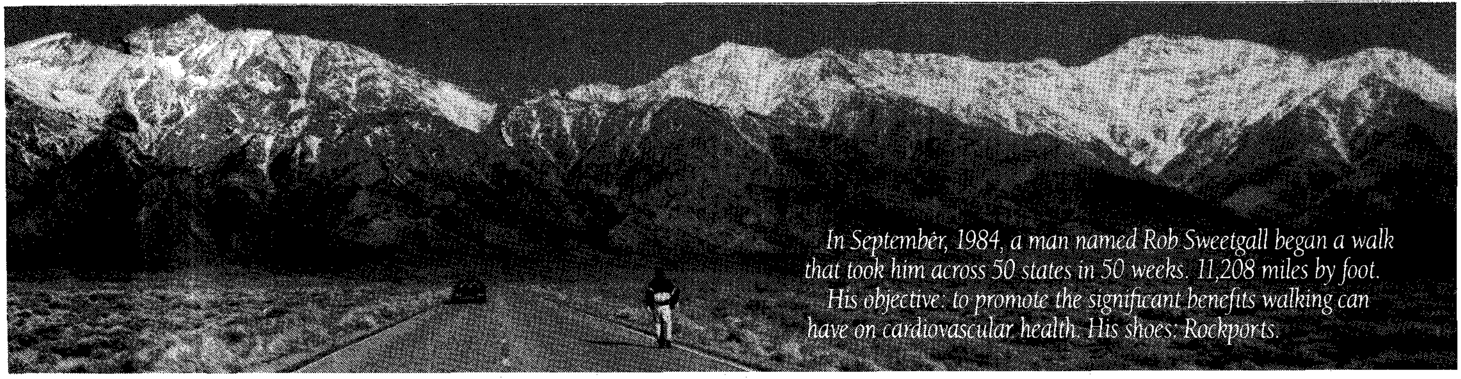
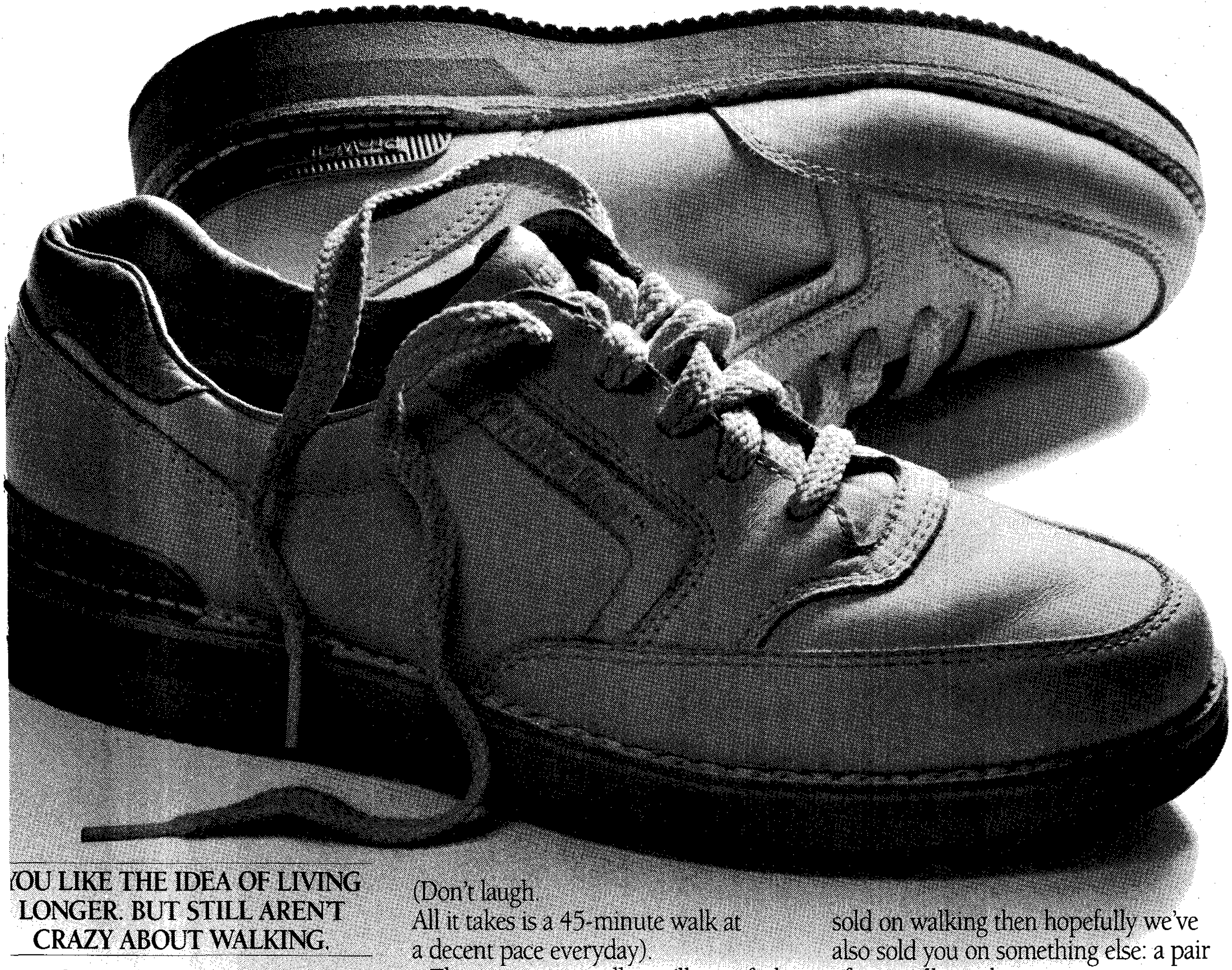

In September, 1984, a man named Rob Sweetgall began a walk that took him across 50 states in 50 weeks. 11,208 miles by foot. His objective: to promote the significant benefits walking can have on cardiovascular health. His shoes: Rockports.



OU LIKE THE IDEA OF LIVING LONGER. BUT STILL AREN'T CRAZY ABOUT WALKING.

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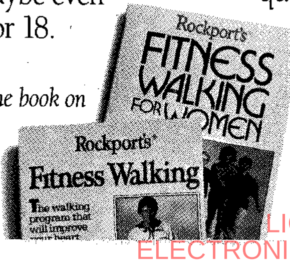
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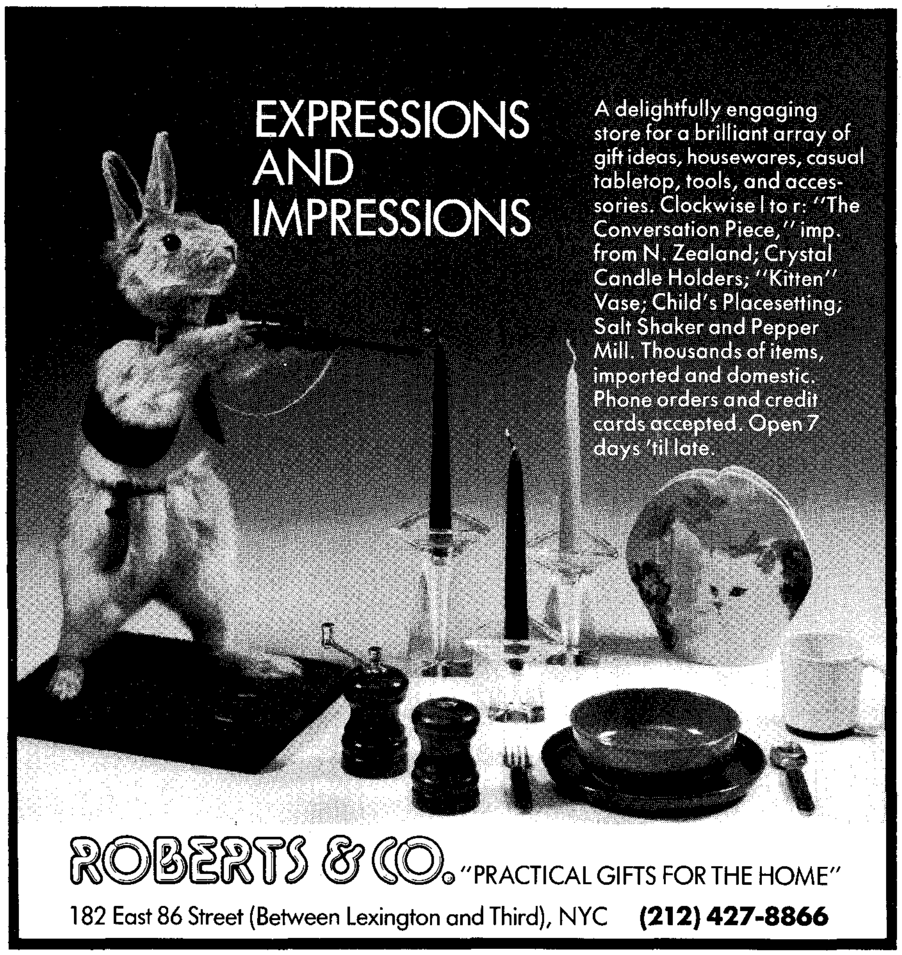

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that make up his political profile.

After his factory visit last Monday, the governor was led through a series of populist tableaux—a *faux* fifties diner, a bowling alley, a middle-income housing project—where he "listened" to the people. At each stop, they seemed almost to be pleading with him to *get with it,* or "kick some ass," as one man said. These were hard-core Democrats, desperate to feel some affection for—and *from*—their candidate, desperate for some sign of life. But Dukakis was impervious to their entreaties, unable to express anything approaching enthusiasm. "Very good," he said to the man who wanted him to kick ass. "We'll do it."

The purpose of the visit to the bowling alley was, of course, for Dukakis to be photographed bowling. The press, depressed and disgusted by the sterility of the campaign, was rooting for him to throw a gutter ball. He obliged us, but only on his second try—after knocking down nine pins with his first. He rolled another, hoping for a strike, but could only pick off seven. "Jesus, he's going to stay until he gets them all," someone said. "We'll be here all night."

The mood on the bus was foul. The race seemed over, and yet the regulars would be trapped for three more weeks of "good jobs at good wages" and the rest of the threadbare canon. "What are we going to *do* till November?" one reporter asked as a group of us stood in a light rain that evening, waiting for Dukakis to address a black audience in Columbus.

"Welcome to the Bataan Death March!" shouted a well-known TV correspondent in a wonderful bit of self-mimicry. "The governor has alienated half the public—the question is, will he now try for the *other* half?" Inside, the audience was being whipped into a frenzy by Ohio governor Richard Celeste and Martin Luther King III, who introduced Dukakis—for the thousandth time—as "the next president of the United States . . . ."

And yet, Dukakis seemed buoyed by the enthusiasm of the crowd. There was still pleasure in the moment for him, perhaps even a fleeting hope that he could turn it around. There would be other good crowds and good days before it ended; the race might tighten, the NBC poll might be a fleeting aberration. But what if it really *was* over? When would it hit home? Would there come a time when the good days were more painful than the bad ones, when the introduction of "the next president" became an ironic taunt and the cheers a grating reminder of what might have been? Would this hard little tourniquet of a man finally grow bitter, and disdain those who came and cheered him after all hope was gone? Would his fearsome rationality finally recoil from the extravagant frivolity of their faith in him? ■

The Bottom Line/John Crudele

BAD TIPS

WALL STREET'S RESEARCH CRISIS

THE MANAGEMENT OF THE REGINA COMPANY, the vacuum-cleaner manufacturer, had nothing but good news for the Wall Street analysts it had invited to a meeting in New York on September 15. Sales and earnings were doing as well as the company had predicted months before.

The message was not surprising—most analysts had been told privately by management that Regina would do well. Many of them were touting their clients on Regina's stock, which was then selling at around $19 and had been selling at $27 this past summer.

But five days later, something very odd happened. On September 20, Regina put out an announcement saying that not only were its sales substantially lower than expected but it would also suffer a loss for the quarter just ending. Regina's stock fell to around $5 and hasn't recovered.

The Securities & Exchange Commission and others are said to be looking at the Regina situation. But aside from any possible wrongdoing by the company, the incident brings up another troubling question: Is Wall Street's research any good? Do analysts—some of whom have to monitor two dozen or more firms—really have the time to study each company carefully? Or are they just getting a company's pitch across to the public?

"Too much of the information that analysts get is secondhand," says one critic on Wall Street. "They don't study the company, its products, and the company's statements about its product."

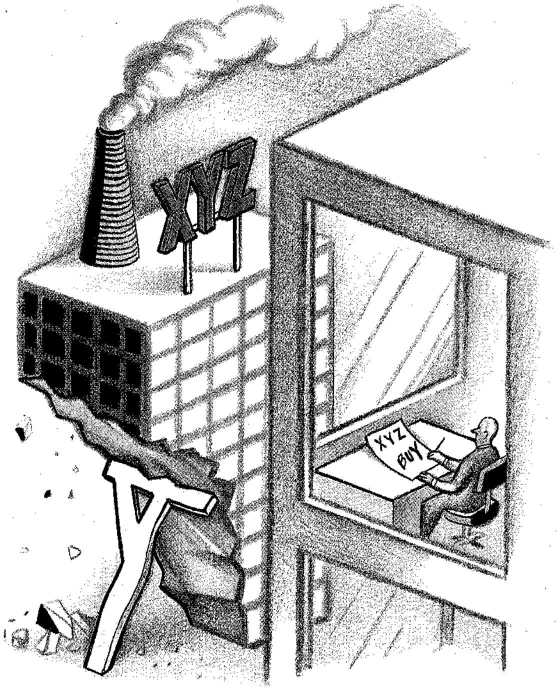
Some critics charge that Wall Street's analytical shortcomings have gotten worse in recent months, mainly because the research budgets of investment firms have been trimmed and because analysts have become more interested in what a company is worth dead (acquired) than alive and operating.

Nicholas Crispi, who heads an executive-search firm that deals with Wall Street, estimates that 300 or so analysts out of a total of about 12,000 have been let go since the stock-market crash. And more cutbacks are expected in the next few weeks.

"I think the quality has deteriorated," admits one leisure-industry analyst. "People are getting surprised by too many companies. This means that analysts aren't making enough calls to their companies and industry contacts."

James Meyer, who follows Regina for Janney Montgomery Scott in Philadelphia, complains that the company never warned analysts. "Quite the contrary," he says. "They had a series of analysts' meetings within a week of the announcement, and they said the quarter was to be a record in every respect."

Meyer says he removed the stock from his recommended list the month before all this happened because he got hints that the company was having trouble with product quality. But many other analysts didn't know anything was amiss. "I must confess I did not fully appreciate the scope of the product-quality issue," Meyer says.



HARD SELL: *Some analysts swallow the company line.*

Critics say analysts should also be speaking to their companies' competitors, visiting trade shows, browsing through factories, and watching products move off store shelves.

While there are a number of exceptions, most analysts don't like playing detective. Schooled in finance, they feel more comfortable in the role of number-crunchers. Their evaluations are based on little more than information provided by their companies. That's okay if the companies are providing them with accurate information. Their evaluations falter badly, naturally, if they are being fed bad data or details are being left out.

Take, for instance, the case of NWA, Inc., parent of Northwest Airlines, which owns some Tokyo real estate that doesn't show up on its balance sheet. Most analysts who follow Northwest found out about the land only because someone offered to pay $200 million for it.

Northwest never made an announcement, and to this day most of the analysts don't know how many parcels of Tokyo real estate the company owns. One Northwest analyst, when asked whether he thought the development was significant, answered no. He reasoned that even if Northwest owns real estate that could be worth $600 million—about half of what the entire company is worth—it's not important because "they aren't going to sell it anyway."

That, as even an amateur knows, is a dumb answer. Any asset owned by a company, especially one worth that much, is important and could produce a sharp rise in a stock. Even if the company doesn't sell the land immediately, it can be used later as a cushion against debt or for any number of other purposes.

Oddly enough, the prosecution of inside traders in recent years may also have caused Wall Street research to deteriorate. Some analysts who had been aggressively trying to find out corporate secrets are now reluctant to do so, fearful that any such nonpublic knowledge they gather might leave them open to insider-trading charges.

Some critics also charge that there is financial pressure on analysts to treat companies nicely or risk losing the companies' investment-banking business.

There are, of course, defenders of Wall Street's track record on research. Charles Ellis, head of Greenwich Associates, says analysts aren't wrong very often:

"Unfortunately for them, people expect they'll be perfect. They're like weathermen—the truth is, they're remarkably accurate, but everyone expects they'll be exactly right."

UNHAPPY ANNIVERSARY

WHEW! THE ANNIVERSARY OF THE STOCK-market crash is over, and nothing bad happened. In fact, Wall Street handled it

ustration by David Suter.

W
hite is a pair of
Whispers talking
White is the sound
Of a light foot walking
White is the beautiful
Broken lace
Of snowflakes falling
On your face
White is marshmallow
And vanilla ice cream
And the part you can't remember
In a dream.

Mary O'Neill

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pretty well, getting the stock market to behave just when investor confidence was at its lowest.

Now for the bad news. Not too much has really changed over the past year.

Interest rates are still too high for stocks to compete with and will probably go even higher. Three-month Treasury bills, for instance, averaged around 6 percent right before the crash last year. They're now at 6.9 percent, and Brian Horrigan of WEFA Group thinks they'll reach 7.36 percent in the fourth quarter. The federal budget deficit has improved only slightly, from $158 billion last year to around $142 billion now.

Inflation is worse now (it's climbed from a 3.8 percent annual rate at this time last year to an estimated 4.6 percent in the current quarter), and the dollar, which recently rallied, is considered vulnerable. Either a rise in inflation or a slip in the dollar could lead to higher interest rates.

The average merchandise-trade deficit has gotten better. Imports are up only 4.7 percent, while exports rose nearly 21 percent. But in dollar terms, the export rise is less dramatic, so dollars are still flowing out of the U.S. at a disturbing rate.

Some other concerns: Small investors are still shunning stocks; foreign investors aren't very active in the equities market either; programmed trading has been curbed but is still considered a threat by some; and stocks involved in takeovers are really the only ones doing exceptionally well.

HUNGRY EX-BANKER

VERNITRON CORPORATION, A LONG ISland-based manufacturer of electromechanical equipment, is a little firm that wants to be bigger. And it wil probably do something about tha soon.

Steve Bershad, Vernitron's chairman and a former investment banker a Shearson Lehman Hutton Company, said in an interview that he's been looking around for an underperforming company that would help Vernitron expand its commercial-products line.

"We're not in talks with anyone," Bershad said. "But we're looking at a number of potential candidates."

When will the acquisition be made? In the very near future. How big? Substantially larger than Vernitron, which las year had sales of just under $100 million "I'm talking multiples," Bershad said o the acquisition's size.

And the takeover needn't be friendly Bershad, along with some partners tha included Shearson Lehman, took ove Vernitron in 1987 in an unsolicited transaction. He has since returned the company to profitability. ■

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hundreds of Americans won’t live
long enough to fill these shoes.”
–Kenneth Cole

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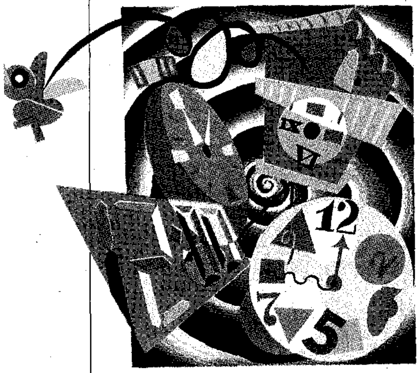
FAST TRACK

EDITED BY DANIEL SHAW

MODERN TIMES

Beat the Clock

ONCE UPON A TIME, changing your clocks was as simple as changing your socks: "*You* do the kitchen clock, and *I'll* take care of the bedroom." And faster than you could remember whether it was "spring forward, fall backward" or vice versa, you were all set.



As the big day (October 30) approaches, I count no fewer than eighteen clocks that need adjusting:

☐ Microwave oven.

☐ VCRs (two).

☐ Telephones (six of them, all with built-in time display).

☐ Answering machines (two, and they not only display the time, they announce it after every message).

☐ Fax machine (what, you don't have one? You probably will by the time daylight saving time comes around again).

☐ Automatic coffee-maker (I never use the automatic turn-on, but I can't let it display the wrong time, can I?).

☐ Digital watch (where *is* that instruction booklet?).

☐ Kitchen clock.

☐ Bedroom clock.

☐ Bathroom clock.

☐ Dashboard clock.

Changing all these clocks takes a lot of time, and before you know it, you've used up the better part of that hour you thought you gained—or was it lost? ELLEN AZORIN

OVERHEARD

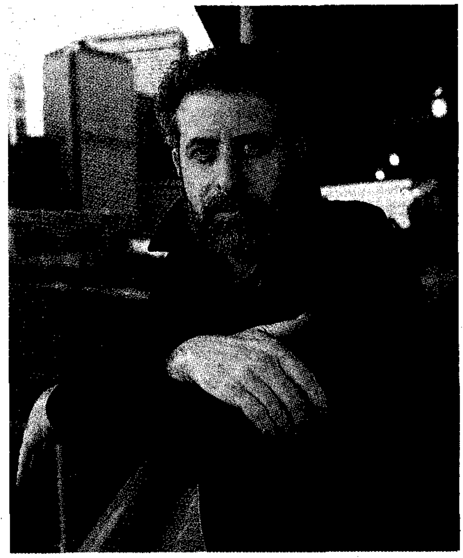
A PANHANDLER ON THE NO. 6 train: "... And contrary to what *some* people would say, I am not a drug addict, and I was gainfully employed for 22 years. So if you think you might like to make a donation, that'll be between you, me, and our God. It doesn't have a goddamned thing to do with Ed Koch."

BRIEF LIVES

A TALKER IN THE CITY

AT 11 O'CLOCK EVERY SUNDAY MORNING, Mike Feder lets his demons out of their cage. "I have to whip them, like in the circus, y'know—get them to stand on stools," he says. "Sometimes they bite your head off." For the most part, though, the 43-year-old monologuist manages to keep his devils at bay, and listeners who tune in to "Hard Work," Feder's 90-minute radio show on WBAI, are likely to hear him cracking his whip, putting them through their paces.

Feder often reflects on growing up in Laurelton, where his attic bedroom overlooked "the largest Jewish cemetery in Queens." Sometimes, he reminisces about his mother, a high-strung, paranoid woman who committed suicide. He talks about his father, a gruff man who left his family when Feder was four. Other times, he rambles—irritable one minute, unabashedly sentimental the next, but always darkly funny. The overall effect is a little like having Franz Kafka riding beside you and bending your ear on the Jamaica-bound F train.



Mike Feder: "I got rid of the 'uhhhs.' "

You don't need to own a radio to hear Feder's faintly nasal, almost adolescent voice. It fairly jumps off the pages of his first book, *New York Son* (Crown; $16.95), a collection of eleven stories, most of them edited versions of on-the-air monologues. Writing the book, recalls Feder, was "a very funny process, like translating from another language. I got rid of the 'uhhhs' and the 'ummms,' turning the whole thing into literature. Then it got to be too literary, so I had to put more 'talk' in it."

New York Son is filled with characters like Herbie, the retarded boy with a toy steering wheel who imagines he is driving the subway, and Sanford Brodsky, the defiant teenager who flees his suffocating mother and spineless father to live with a wise old rabbi. Feder will be performing *New York Son* at the Perry Street Theater on weekends through November.

Feder, who writes magazine articles in addition to performing, is often compared to kvetching humorists like Woody Allen and Philip Roth and wry storytellers like Spalding Gray and Garrison Keillor. But he says that he's not like any of them. "Everybody is always trying to make me into a performance artist or a stand-up comic or a storyteller or a lecturer, but I'm a *talker*," Feder insists. "I sit on a brownstone stoop down the block from where I live and talk to the people who pass by. If I could get paid to sit on that stoop, that's what I'd do, every single day."

MARK DERY

Photograph by Mark Ferri. Illustrations: left, Christopher Hill; top, Gary Hallgren.

AMENITIES

Now, Zagat's Hotel Survey

THERE ARE SOME THINGS even Tim Zagat won't say about New York hotels. He won't say that there are some places a guest can bed down with a roach (or worse), and he won't say that there are some hotels where prostitutes stake out the lobby.

But aside from that, Tim Zagat *will* print what hotel patrons are saying about New York hotels, just the way he's been printing what people who eat out have to say about restaurants in his five-year-old annual restaurant surveys.

Next month, Zagat is bringing out his first two hotel guides: eastern and western editions of *The Zagat United States Hotel Survey* at $9.95 each. Zagat gathered comments from 4,000 patrons who'd stayed in some 850 U.S. hotels. The Zagat crew ranked the hotels within each city and then rated the cities in various categories.

Out of the 38 cities included, New York ranked thirty-fifth in overall quality (Seattle was first) and thirty-fourth in the quality of dining facilities. New York was dead last in "bang for the buck" (Milwaukee was first), which divides the cost into the number of services offered; even Newark ranked higher.

"We think of New York as being the biggest and the best," says Zagat, "but the fact is we also have some hotels that would have been knocked down in other cities."

Zagat's respondents complained that "only a bag lady could love" the Gramercy Park Hotel. And the Helmsley Palace "provides only Leona's copywriters' vision of perfection."

"If Blanche DuBois were a hotel," one guest wrote, "she'd be the Mayflower." And a Milford Plaza guest said, "I'd rather camp out at the Port Authority."

Zagat grants that it's expensive to run a hotel in New York: The average hotel room is more than $200 per night, while in other cities it's about $120.

Still, Zagat says New York has some outstanding hotels. Patrons praised the Carlyle as "probably the best-run hotel in NYC." The Plaza Athénée Hotel has an atmosphere in which "sneezing is forbidden, unless it's done in French."

Zagat says some hotel guides are flawed by the reviewers' lack of anonymity. His guide is different because it reports the opinions of the people who've stayed in rooms where it's "too small to change your tie."

"It's a fair view," says Zagat. "If you think it's a fleabag, we'll say it's a fleabag. We're telling you what people say who stayed in the best suites *and* in the dirty rooms." KELLI PRYOR

RANKING NEW YORK CITY'S HOTELS

BEST ROOMS:	BEST SERVICE:	BEST DINING:	LOWEST COST:	BANG FOR THE BUCK:
Grand Bay at Equitable Center	Carlyle	Plaza Athénée	Gorham	Salisbury
Carlyle	Mayfair Regent	Mayfair Regent	Salisbury	Beekman Tower
Lowell	Plaza Athénée	Carlyle	Milford Plaza	Grand Bay at Equitable Center
Plaza Athénée	Lowell	Pierre	Empire	Algonquin
Helmsley Palace	Pierre	Parker Meridien	Tudor	Empire
Pierre	Grand Bay at Equitable Center	Regency	Gramercy Park	Gorham
Mayfair Regent	Regency	Lowell	Beverly	Waldorf-Astoria
Regency	Helmsley Palace	Helmsley Palace	Wyndham	Parker Meridien
United Nations Plaza	Stanhope	Grand Bay at Equitable Center	Roosevelt	Omni Berkshire Place
Stanhope	Sherry Netherland	Ritz-Carlton	New York Penta	Wyndham

SCREEN GEMS

STAR SEARCH

IT'S 2 O'CLOCK IN THE morning and it happens. Again. You're staring at the ceiling because you need to know the truth about Garbo's feet. You simply must find out not only *who* kissed Marilyn Monroe but also where and when. And why exactly *did* Sinatra kick Ava Gardner out of the house? *Hollywood Babylon* won't help you. Elsa Maxwell can't help you. But Alan Betrock will.

Betrock's Brooklyn-based *Illustrated Price Guide to Scandal Magazines* is a new directory filled with dirt on celebrities from the fifties and sixties. Betrock, the former publisher of *New York Rocker,* longs for the days when if *Revealed* said Jayne Mansfield was in danger of going bald, why then, by God, you knew it had to be true.

"It's a forgotten era in publishing," says Betrock. "Reliable gossip." Or at least somewhat reliable. In 1955, *Rave* was forced to print a retraction: Apparently, Humphrey Bogart *wasn't* one of the "Pigs in Paris."

DOES MARILYN HAVE A SECRET PASSION?
PRIVATE LIVES
Castro's Billion $ Dope Plot Against U.S. Teen-Agers
WHISPER
UNPUBLISHED LETTERS OF LANA'S LOVER!
Inside Story
MARILYN MONROE'S TRUE STORY!
RAVE
who kissed her here?
who kissed her here?
who kissed her here?
who kissed her here?
Anita Ekberg
Kim Novak
Ed Sullivan
Sammy Davis, Jr.

Vintage scandal magazines.

Liberace, Errol Flynn, and Doris Duke all won libel suits against other rags. Still, in 1956, *Confidential* magazine sold 4 million copies an issue, and there were as many as 40 other magazines just like it—*Suppressed, Whisper, Dare.*

"People had to know how to read between the lines," says Betrock. "Almost every topic was covered, but always in kind of flowery terms. Like they'd talk about Liberace being such a mama's boy."

From his collection of 800 scandal magazines, Betrock has put together a directory of stories on stars from Elizabeth Taylor to Jeanne ("The Gal Who Had Lex Barker Up a Tree") Carmen. And for a modest fee, you can call Betrock at 718-499-5804 (not, however, at 2 A.M.) to find out *why* the kisses Cary Grant gave Kim Novak in 1959 were phony.

ELLEN HOPKINS

Illustration by Rollin McGrail.

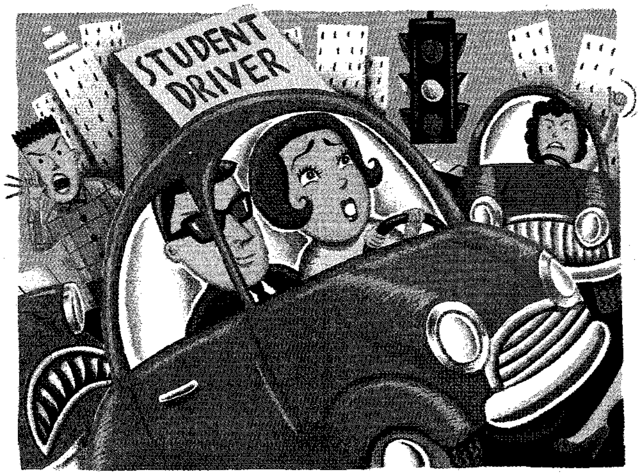
TRUE TALES

ROAD WARRIOR

I STOP THE CAR AT THE intersection of Broadway and 112th Street, waiting for the light to change. My car behaves no differently from the one next to it. But because its roof is emblazoned with an embarrassingly large orange-and-yellow placard announcing that I am a student driver, a pedestrian snickers as she passes by. She is the fifth person who has lampooned me in the past hour.

An impending move to suburbia has forced me to learn to drive at the age of 37. And in a city where experienced motorists incessantly hurl insults at one another, the rookie driver, I've discovered, is the basest, most loathsome sub-creature on the road.

True, I once earned a round of applause from a small sidewalk audience that had gathered to watch me parallel park. But usually, pedestrians make a big show of scurrying for their lives when they cross in front of my car.



Others enjoy terrorizing the student driver. During a recent lesson, the couple behind me began honking while I sat at a red light. I turned to my instructor for an explanation. "Oh, they're just trying to scare you," he told me. "You know, seeing if they can get you to jump."

No matter how skillfully I drive, that brightly colored tent atop the car, advertising the driving school and *my* inferior status, seems to be a signal for other drivers to exercise extreme caution or unbridled contempt.

My belief that pedestrians genuinely have the right of way often seems exasperating to other drivers. After I waited for a disabled man to cross the street before I completed a right turn, the driver behind me unleashed a fusillade of venom and profanity, insisting that I didn't belong on the road—or anywhere else on this planet.

While my driving education has been a humbling experience, I think I am finally making some progress. Recently, I found myself in traffic behind another student driver, who lurched to a halt at a green light and then breezed through the subsequent red one; I was overcome with a pleasant sense of superiority.

I'm beginning to learn the essence of driving in New York City. Next week, I plan to take up screaming at pedestrians. And by the end of the year, I hope to be mean enough to get my license. SUE MITTENTHAL

PERFORMANCE

HOUSE SEATS

CARMELITA TROPICANA IS on a low plywood stage in an East Village living room. She's surrounded by people sitting in folding chairs and on couches, a sink, and a stove. The audience gazes down; their Converse high-tops, leather boots, and spike heels dangle from the second floor just above her head.

In a thick Spanish accent, the self-professed "Miss Loisaida" gives a comic tour of her Lower East Side neighborhood—the new restaurant Casa Hiroshima (" a Cuban-Japanese restaurant featuring chicken sushi"); the littered streets ("Is it garbage or is it art?"); and the new agriculture ("condos and co-ops spreading like fungus"). Under the unfinished ceiling and blue 60-watt light bulbs, the audience nods and laughs at her satirical report of a changing neighborhood.

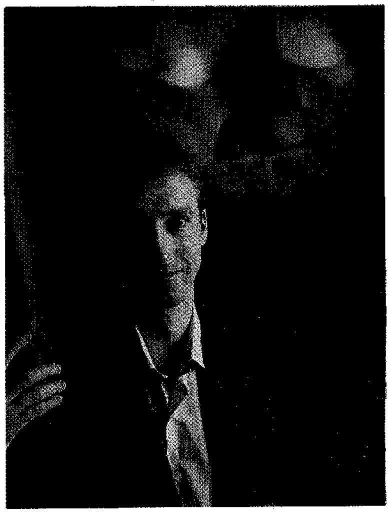
Three Saturdays each month, Bill Callihan, 28, Dan Cohen, 27, and Andrew Kollmorgen, 27, turn their East 4th Street apartment into the Gusto House, a theater featuring comic skits, experimental performances, and music. With a growing audience and some high-profile performers, the Gusto House has become a step ladder to La MaMa, P. S. 122, and other, more established avant-garde performance spots. Its alumni include Frank Maya, Ethyl Eichelberger, and Jeffrey Essmann.

In 1985, the three aspiring East Village performers pushed their furniture aside, built a small stage, and invited some friends to a party-cum-performance. "It was like 'We have a barn and costumes, let's put on a show,' " Callihan recalls.

They've kept the spontaneous party atmosphere, even though the occasional for-friends-only performances have become scheduled shows with more-professional acts. Still, their duplex apartment lacks pretension: A box of Saran Wrap leans against the half-empty Crisco oil; Gusto House fliers hang on the front of a refrigerator filled with Rolling Rock; Christmas-tree lights flash next to a portrait of Buster Keaton.

Gusto House doesn't advertise but instead depends on word of mouth and its mailing list. About 150 people come each week and pay six dollars for the Saturday-night shows.

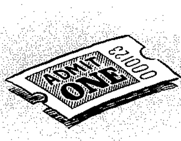
"This is *much* better," says a member of the audience, "than *Saturday Night Live*."
ERIC HOLLREISER



Bill Callihan at Gusto House.

Illustration by Susan Faiola. Photograph by Frank W. Ockenfels, 3/Outline

HOT LINE



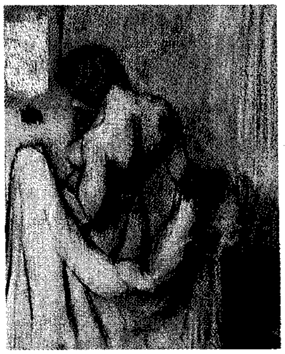
THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

ART

The Degas show for our time: "Degas," at the Metropolitan Museum of Art.

"Dreamings: The Art of Aboriginal Australia": A 32,000-year-old culture finally makes it beyond the fatal shore (Asia Society, 725 Park).



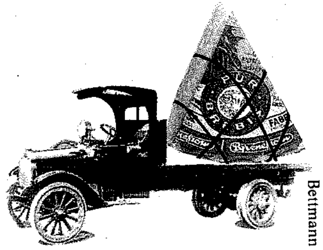
Metropolitan Museum of Art

BOOKS

Tracks, Louise Erdrich: Her North Dakota landscape may be bleak, but Erdrich gives life and poetry to the people who inhabit it (Holt; $18.95).

Answered Prayers, Truman Capote: Now in paperback, "La Côte Basque" and the rest of the stories that popped the cork on high society (Plume Contemporary Fiction; $7.95).

Landslide, Doyle McManus and Jane Mayer: Steamy stuff from the tempest in the Reagan teapot, by two Washington reporters (Houghton Mifflin; $21.95).



Bettmann

SHOPPING

Eurofash for city kids, newborns to teens: smart French imports now at Jacadi, 1281 Madison.

Moved: Urban Archaeology's 54,000-square-foot new digs are at 285 Lafayette. Bigger is better at the enormous new Dean & DeLuca, 560 Broadway.

MUSIC

Nixon in China: For those who missed the whole brouhaha the first time around (some walked out), John Adams conducts Act III of his controversial opera, October 29, 8 P.M., at Avery Fisher Hall.

DANCE

The Joffrey's revival of Balanchine's long-lost *Cotillon* (he introduced his "baby ballerinas" in this one), October 26 at City Center.

TELEVISION

Rock Follies: This nervy twelve-part satire from England about three women trying to make it in a rock group hasn't been seen since 1977, but it's worn well. Tune in to episode six (Thursday at 11:30 P.M.; Channel 13).

David: Based on a tragic story of a child kidnapped and torched by his father, this is first-rate made-for-TV fare. Bernadette Peters is the mother (October 25, 9-11 P.M.; ABC).

RESTAURANTS

For lunch or dinner downtown, it's Jerry's bistro/diner, at 101 Prince. Uptown, it's the tiny Bistro du Nord, at 1312 Madison. Order the herb-stuffed chicken.

NIGHTLIFE

PayDay: From the creator of Milky Way, Friday-night-only hip-hop at 551 Grand Street.

Karen Barbour

THEATER

Reckless: Robin Bartlett is spectacular in the latest play from Craig (*Blue Window*) Lucas. Circle Rep.

Forbidden Broadway: Razor-sharp and better than ever in its parodies of current and past Broadway productions. Theatre East.

MOVIES

Hotel Terminus: Marcel Ophuls's four-and-a-half-hour documentary on Klaus Barbie is dismaying but fascinating.

Jodie Foster is riveting as a rape victim in *The Accused.*

VIDEOS

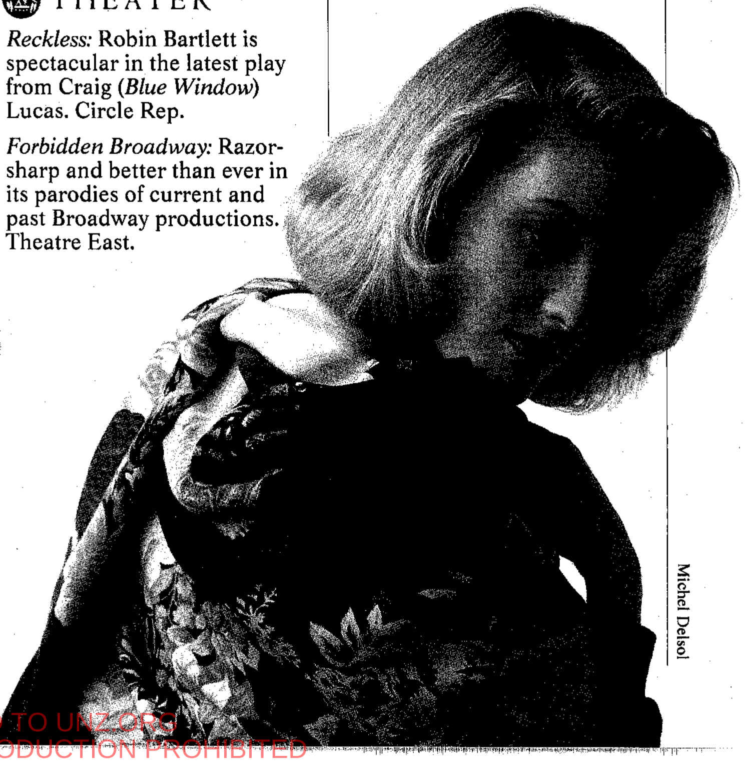
E.T. **(October 27; $24.95)**
White Mischief **($89.99)**
Beetlejuice **($89.99)**

Daniel Kirk

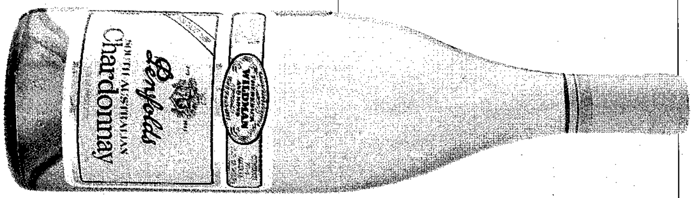
FASHION

For the po-mo cowgirl, cutoff cowboy boots from Billy Martin's, 812 Madison.

Big, square scarves—like the 56-inch Hermès classic—tied in front, in back, draped over one shoulder, or worn as shawls.



Michel Delsol



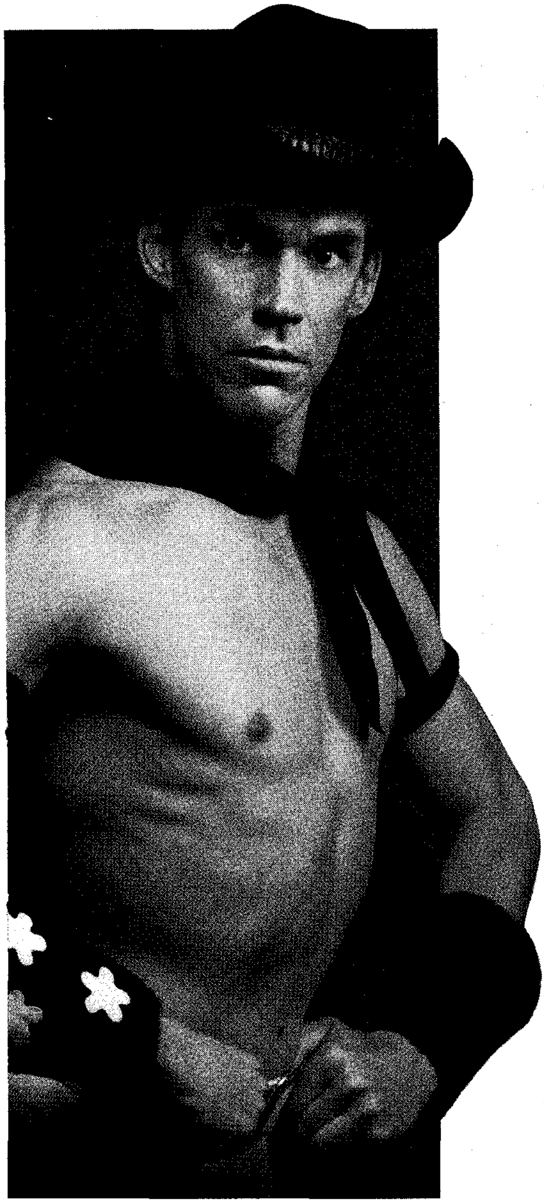
TASTINGS BY ALEXIS BESPALOFF

Australian Chardonnays, with their up-front fruit and relatively opulent flavors, are perfect for the rich foods of autumn—and the price is nice at around $8. From three leading wineries that trace their origins to the mid-nineteenth century, here are three good choices from the 1987 vintage:

PENFOLDS: "Generous, ripe flavors."
SEPPELTS RESERVE BIN: "Stylish, with appealing fruit."
LINDEMANS BIN 65: "Charming and well balanced."

Celebrate ar

American Classic.



When it's young and buoyant, when it crackles with energy, when it shows initiative and know-how, we call it American. If it excels in these qualities, we call it The Joffrey.

The Joffrey Ballet is the vision of Robert Joffrey and Gerald Arpino. Their conception of dance is as American as...well, as American as The Joffrey. First, master all the classics can teach. Then create, experiment, interpret and stretch. Stretch mind, imagination and body. With taste as eclectic as it is impeccable, The Joffrey has built a repertory as broad as it is brilliant. And in the process, it's become an American Classic celebrated throughout the world.

This is the Robert Joffrey Memorial Season. It is not to be missed. It celebrates all he dreamed, and confirms that his dreams will continue to flourish.

One reason we support The Joffrey Ballet is because it supports so much we believe: That the best foundation to create something new is a thorough understanding of the past. That the best environment to succeed is one that encourages discipline, commitment and creativity. And, that American know-how must always include knowing how to have a good time.

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(Top Left) Tina LeBlanc and Glenn Edgerton in Robert Joffrey's *REMEMBRANCES*. (Top Center) Leslie Carothers and Ashley Wheater in Frederick Ashton's *THE DREAM*. (Top Right) Jerel Hilding in Eugene Loring's *BILLY THE KID*. (Bottom Right) Robert Joffrey, Founder of The Joffrey Ballet, and (clockwise from left) Deborah Dawn, Julie Janus, Victoria Pasquale, Elizabeth Parkinson and Kim Sagami in The Joffrey's new *NUTCRACKER*. (Bottom Center) Edward Stierle in Gerald Arpino's *THE CLOWNS*. Photos by Herbert Migdoll.

THE HOT SUBURBS

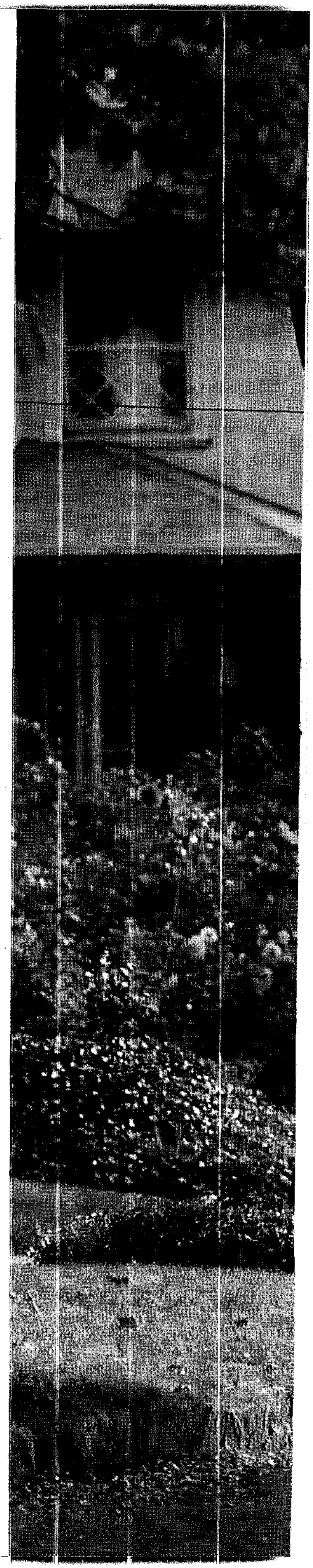
HOW—AND WHERE—TO LOOK

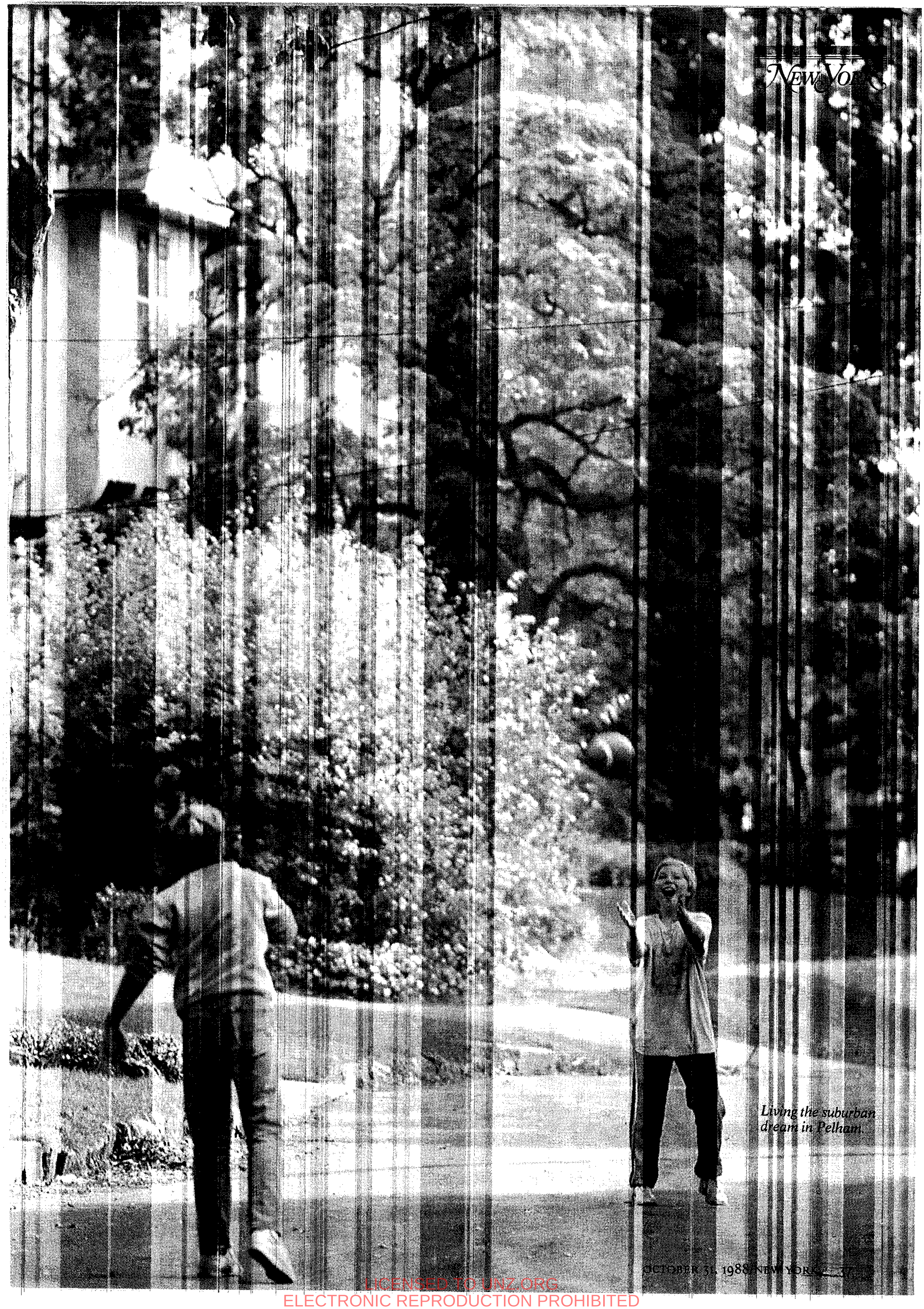
"WE HAVE REALLY INTERESTING friends in the city," says a father of two, trying to explain why he's never considered moving out of town. It's not surprising. He's fascinating, so's his wife, and they both have glamorous, high-profile jobs. "Of course, we hardly ever *see* our friends," he adds, looking doleful. "In fact, we haven't been invited to a party in nearly a year." *Click.* A future suburbanite is born.

Having a family in New York is a knotty proposition. Childless friends stop calling, and other couples with children are so worn out by the logistics of doing serious housekeeping without benefit of shopping centers and cars that they all but abandon social life. For those without country houses, weekends in the city can be gloomy: Everyone you know seems to have left town, while you and yours sit staring at one another—too many people in too few rooms with too little fun ahead. Those who have country places also have children who whine because *their* friends scatter to the winds every Friday. And for the many who find city schools inadequate, just as many find the expense of private education prohibitive. Ultimately, the illusion that a sophisticate could not endure life beyond the city limits melts away—and house hunting starts.

BY MARILYN BETHANY

PHOTOGRAPHED BY TED HARDIN





Living the suburban dream in Pelham.

We know, we know, this smacks of defeat, but at least your timing is good. Real-estate brokers in all suburbs report (off the record, of course) a softening market, and so there are plenty of houses for sale. Though for the moment a lot of sellers are holding out ("They still can't believe it's not 1986," says one broker), waiting for the market to get healthy, prices are starting to come down. In a recent issue of *Barron's* (with a cover showing a house teetering on the edge of a cliff), Stan Salvigsen of Comstock Partners predicted, perhaps rashly, that within 100 miles of the New York Stock Exchange, housing prices will dip as much as 50 percent. The time is ripe to position yourself, if not actually pounce.

Where should you look? There are 39 towns and villages and six cities in Westchester alone. A lot of them have strong selling points—fabulous schools, terrific houses, inherent charm, good prices, forward-thinking government—though rarely do more than two or three of these assets come together in one spot. But that's just Westchester. Add to that the other counties within an hour of Manhattan via public transportation—Rockland, Fairfield, Nassau, Bergen, Essex, Morris, and Monmouth—and you may wish you could just close your eyes, point, and mail in your down payment. Don't. The more you shop, the happier you'll be.

A jumping-off point might well be the seven communities featured here, if for no other reason than to disabuse yourself of the notion that all suburbs are alike. Some, such as Montclair, have big-town energy. Others—Rowayton, Nyack—have a laid-back, holiday air. Still others—Pelham, Hastings-on-Hudson—are cozily villagelike. And one—Silvermine—has qualities we thought we had to go to the country to find. There are other towns we would have liked to include—Sea Cliff on Long Island, Madison and Rumson in New Jersey, Katonah and North Salem in Westchester—and, undoubtedly, there are gems we unwittingly left for you to unearth.

ABSENT FROM THIS LIST, you'll find, are most of the suburbs of legend and song. The very name "Scarsdale" conjures suburbia everywhere in the civilized world. Think Darien, New Canaan, Bronxville, or Locust Valley, and visions of golden retrievers and Volvo station wagons dance in your head. All of these towns have beautiful houses, fabulous schools. But they are all among the most expensive places on earth to live.

For those of us who aren't *that* flush, there are plenty of choices within an hour of New York. There are places that stand out, places with plenty of *there* there, that seem like they'd be fun even to die-hard urbanites.

There are towns with lots of nice, old, well-priced houses in neighborhoods that haven't been blighted by excessive postwar development. There are towns that seem to be socially penetrable by people of every religion and race, where the children still look like children, not clones of Springsteen or Cher.

In researching this article, I discovered that the approach most people take in choosing a community is not just unscientific—it's reckless. They go to a town where somebody they know (or once knew, or wish they knew) also lives and, buoyed by a real-estate broker's assurances that the public schools are "good," buy the first nice house they can afford.

"The house is the least of it," says

Greenwich

The Discreet Charm of CEO Country

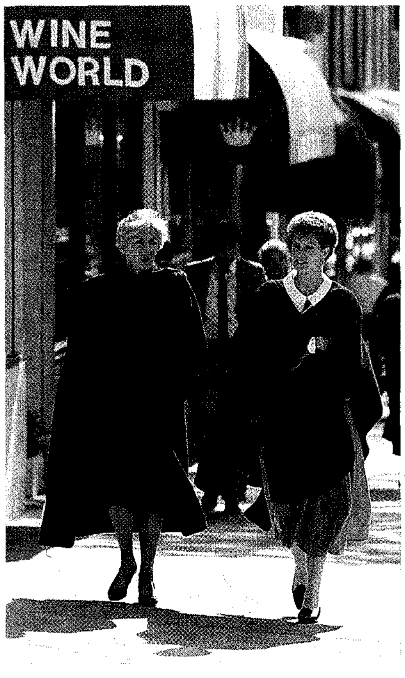
Fairfield County, Connecticut.

Population *(1980): 60,407.* **Population Breakdown** *(1980): 57,460 white; 1,235 Hispanic; 1,104 black; 608 Asian and other.* **Voter Registration:** *Republican 16,501; unaffiliated 10,801; Democratic 6,796.* **Commute:** *52 minutes by Metro-North New Haven Line. Monthly pass: $139.* **Education:** *Average elementary-class size, 20; high-school class of '88, 653; average combined SAT scores, 957; percentage attending four-year colleges, 72.*

This is suburbia in its platonic form—pretty, preppy, conservative, and rich. Greenwich is big, covering 50.6 square miles, and a large portion of that—mid- and backcountry Greenwich in local parlance—is filled with large houses on large properties lived in by people with large bank accounts. The more densely populated neighborhoods east of the Post Road are less prestigious and less expensive but by no means cheap, and they have their share of $1-million waterfront properties. Even in Cos Cob, which twenty years ago was partly blue-collar, prices now start at around $300,000—for an extremely modest house.

$500,000 (taxes $2,425).

Greenwich is the most expensive town in Fairfield County, which, on the whole, is more expensive than Westchester (although taxes tend to be lower in Fairfield, especially in Greenwich). Yet its reputation—"You can't buy a house there for under a million"—is absurd. With luck and a softening market, "you get some pretty decent Colonials when you get in the fives," says Jean Leidy Veto, of Greater Greenwich Properties, Inc. One such bargain (left) is a four-bedroom Victorian in mid-country. But the real fun here generally begins in the sixes, sevens, and eights. According to a recent survey, the average price for a single-family house is $706,000.



Street scene.

Why are so many people willing to pay so dearly to live in Greenwich? Admittedly, it's a few minutes closer to New York than Darien or New Canaan. And there's certainly plenty to do—from swimming and sailing in the Sound to horseback riding in backcountry to golfing on the municipal links. And, true, the shopping and public schools are fine. But the *real* reason people want Greenwich is that if you're preppy, conservative, and rich, it's *the* place to live.

Scarsdale broker Joan T. Shaw. "You're buying a community, then a commute. The only time you're really obsessed with the house is when you're shopping for it or when you discover that it's in the wrong place—that it's too far from the train station or too hard to get the children to school."

Shaw may overstate the case, but she has a point. There are pleasant, affordable houses—houses that would be fun o live in, in the $300,000-to-$700,000 range—in nearly every nearby town. The price differences from town to town are often not as drastic as one would expect. Even a real dog of a town has its fans—he locals—who drive prices up. An outsider might be mystified as to why anyone would pay $1,000,000 for the best house in Dogville, but to someone who grew up there, it may be a dream come rue.)

The truth is it won't make a whit of difference to your biography if you end up n a four-bedroom Tudor or a five-bedroom Colonial, but it will make all the difference to you—and even more to your children—if you wind up where you belong. Which may or may not be in a Greenwich or a Scarsdale.

The most important thing about living n any community is a sense of fitting in, of being among peers. And the only way you can figure out if you're going to fit in s by hanging around a bit. Visit the schools. Visit the public recreational facilities. Chat up the locals. Read the newspaper. Go to the movies. Shop.

DON'T EXPECT TO FIND paradise—every area has its weak point. In Westchester and Nassau, it's taxes. In Connecticut, it's the price of he house. In New Jersey, it's New Jersey.

Mention to a New Yorker that you're noving to New Jersey and watch his face all.

"Roberta does not want the words New Jersey' in her address," says Vic Ziegel, the executive sports editor of the Daily News, about his wife.

Another anti–New Jersey house hunter points out, "There's no way of getting nto New York with dignity. You either ake a bus to Port Authority—yech—or ake a train to Hoboken and switch to the PATH."

In terms of image, no state can touch Connecticut. People who live in villages all over Nassau, Westchester, and New ersey have assured me that their towns are Connecticut-like—which may go a ong way toward explaining why a house n New Jersey can be several hundred housand dollars less expensive than a imilar house in Connecticut.

Before you start looking, of course, you'll have to figure out how much house

Nyack

SoHo-on-the-Hudson's Relaxed Ambience

Rockland County, New York.

POPULATION *(1980): approximately 19,489.* **POPULATION BREAKDOWN** *(1980, approximate): 13,876 white; 4,526 black; 1,087 Asian and other.* **VOTER REGISTRATION:** *Democratic 1,529; unaffiliated 767; Republican 674.* **COMMUTE:** *50 minutes by Red and Tan Bus Line to the George Washington Bridge Bus Station, or 51 minutes by Metro-North Hudson Line from Tarrytown. Bus pass: $115.20 for 40 one-way trips. Monthly train pass: $129.* **EDUCATION:** *Average elementary-class size, 19.2; high-school class of '88, 199; average combined SAT scores, 906; percentage in four-year colleges, 63.*

Local color.

"We didn't want to move to one of those places that looks like a stereotypical suburb," says Richard Rogers, corporate secretary of the New School. "We wanted someplace close to the city that looked like a little country town." Rogers and his wife, Susan, a graphics designer, found just that in one of the little hamlets that edge the Hudson River south of Nyack, New York. The unspoiled charm of this region is a gift from nature. Wedged on a sloping shelf of land between the Hudson and the Palisades, the area hasn't been attractive to developers of huge housing tracts. So the breathtaking river views and the nineteenth-century houses still set the tone. Folks in Hastings-on-Hudson, on the opposite side of the Hudson, are proud of their river views, but only a few lucky homeowners get to drink much of them in. On the Rockland side, the views are omnipresent.

River views abound.

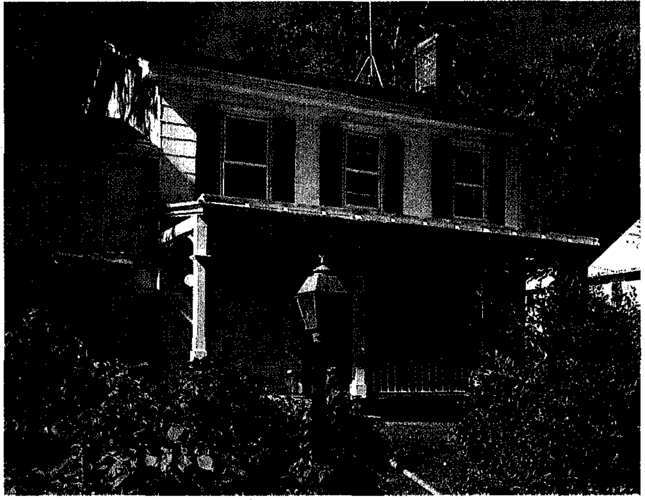
Yet despite the riverfront mansions and the beguiling business district, Nyack suffers from a persistent funkiness. This is no place for someone who panics at the sight of a few seedy-looking shingles or some chain-link fence.

Housing prices in Nyack (approximately 7.4 square miles) are modest for a town so close to New York. According to Mary Watts of Wright Bros. of Nyack, a small, very pretty old place with a river view (below) can be had for $240,000. A more luxurious 1890s house—six bedrooms on about half an acre—is on the market for $675,000.

The commute is comparatively punishing—a bus ride down 9W and across the George Washington Bridge, then a switch to the A train. So this area is particularly attractive to people who don't work nine to five—artists, theater people, Columbia professors—and who tend to drive. "I leave at nine o'clock, a little after rush hour, and I'm in the parking lot on West 26th Street in 45 minutes," says Susan Thornton Rogers.

For recreation, folks in Nyack eat. There are more than twenty restaurants in town. On one short stroll, I saw two Thai, one Japanese, and several patisseries, including one with a real Frenchwoman at the helm.

A new $16-million high school is under construction in Nyack, part of an extensive reorganization of the public-school system.



$240,000 (taxes approximately $3,112).

Pelham

ONLY TWENTY-NINE MINUTES FROM BROADWAY

WESTCHESTER COUNTY, NEW YORK.

TOWNSHIP POPULATION *(1980): 12,978.* **POPULATION BREAKDOWN** *(1980): 12,022 white; 429 black; 289 Hispanic; 238 Asian and other.* **VOTER REGISTRATION:** *Republican 3,165; Democratic 1,744; unaffiliated 1,536.* **COMMUTE:** *29 minutes to Grand Central by Metro-North New Haven Line. Monthly train pass: $99.* **EDUCATION:** *Average elementary-class size, 18.2; high-school class of '88, 163; average combined SAT scores, 1001; percentage attending four-year colleges, 75.5.*

Women members welcome.

While the Pelham Heights neighborhood near the train station dates from the late nineteenth century, most of Pelham, a small (2.6 square miles), largely prosperous community north of the Bronx, was developed in the first two decades of this century, and its ten-year jump on a lot of other Westchester towns is evident in the housing stock—ceilings are a little higher here, rooms a little airier—even though it's not a really flashy town.

Pelham is made up of the villages of Pelham and Pelham Manor. Both are prettier than Larchmont, more consistently prosperous-looking than New Rochelle, but the plots are small (virtually no one has space for a swimming pool), and the general lack of pretense shows in the casual grooming—brown patches spot even $1-million lawns. (In Scarsdale or Rye, one senses, such an infraction would not sit well.)

A typical Pelham street has houses in a variety of styles and sizes. There is little post–World War II housing. The shopping is pretty basic—most people end up driving to White Plains or Eastchester.

$475,000 (taxes $6,137).

This is a great town for women who expect to continue working—in a domestic emergency, it takes no longer to get here from midtown than to most Manhattan residential neighborhoods—and many houses have third floors that can be finished to make room for an au pair. Children walk and bike to school, and one mother says teenagers are not pariahs if they don't get driver's licenses until they're eighteen.

The mood in the summer has been described as "resorty," with recreation revolving around the Pelham Art Center, the public tennis courts, and two private country clubs, both of which have pools. The New York Athletic Club's summer headquarters is here, and the Pelham Country Club "takes anyone nice—even single women," according to Lynn Epstein, a member there. Says one resident, "Any group you want to be a part of will probably greet you with open arms."

The very least you can expect to spend in Pelham is $300,000 for a house in Pelham Wood, but if you're looking for something grander, perhaps four or five bedrooms, you won't have much to choose from until you get in the $350,000–$450,000 range. A four-bedroom Tudor (above) with all the trimmings—fireplaces, leaded windows, paneling, beamed ceilings—might be a little more. For $750,000, you can get nine bedrooms and a lot of style but by no means the most impressive house in town.

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you need and how much you can afford to spend. A consensus of brokers in the metropolitan area is that it costs a minimum of $200,000 to buy a family-size house these days. Banks figure that you can safely spend 28 percent of your gross monthly income on principal, interest, taxes, and insurance. Naturally, they look at your other debts—credit cards, loans. (They start getting nervous when those plus the housing costs exceed 36 percent of gross income.) At current interest rates, each $100,000 you borrow for 30 years will cost around $900 a month. Joanna Townshend, a relocation specialist who runs the Townshend Organisation, states the obvious when she cautions against stretching it too much: "It can cost a lot—your marriage, in fact."

NOW CONSIDER THE COMMUTE. Don't think miles, think minutes—as well as the comfort and reliability of the public conveyance. And don't necessarily follow the obvious course; there's a lot of creative commuting going on out there. In Nyack, for example, it's quite common for commuters who want to duck the local bus to drive across the Tappan Zee to Tarrytown, ditch the car, and hop a train to Grand Central. (At some suburban train stations, there aren't nearly enough parking spaces to meet commuter demand. Don't settle for airy assurances; press local officials for particulars.)

Also consider that those family members who stay behind also have to get around. In suburbia, zoning is destiny. Where the housing is dense, kids can walk or ride bikes, and everybody—parents and children—is free. Where houses are more spread out, play-dating is the norm, and someone must drive. Some parents prefer it that way. "I liked it," says Jean Leidy Veto, a Greenwich real-estate agent and mother of two. "I had control over whom they played with that way. And I got to know the other mothers."

But if a woman plans to work (or even just get a lot done), she'd better think twice before moving to a drive-everywhere town—unless she's prepared to hire a chauffeur for her children until they're nearly old enough to vote.

Then there is the issue of public schools. There are a number of ways to measure the quality of a school system, but none is more accurate than looking at the socioeconomic status of the town as a whole. With rare exceptions (such as rural Harding Township, New Jersey, where estate dwellers don't bother much with the public schools), the wealthiest towns seem to get the highest scores. Most of these towns can be bought into or as little as $300,000. But plunking lown several hundred thousand dollars or the privilege of feeling poor is not for veryone.

Besides, the price of the house is just he first indication of what life in a subrb is going to cost. It may merely be a edroom to you, but it will be a way of ife to your children, and they're going to ress for the full package of fringe beneits: camps, cars, vacations—the works.

The painful truth is that the towns with he highest scores are almost always soldly upper middle class. For some buyers, his is, of course, The Answer. For others, erfect homogeneity is not a major selling point.

Another thing to consider is that some owns—not all—with legendary school ystems can be a little too pleased with hemselves. In many, power folk are firmy entrenched (newcomer community acivists, go to the back of the auditorium). lubs, around which the town's social ife may revolve, may not welcome your ort or may be so grossly oversubscribed hat you'll have to wait from five to tweny (!) years before you can hope to get the od. The same competitive intensity that rings you killer SAT scores can also demand a killer lawn and other points of one-upmanship too tedious to endure.

When are merely "good" schools good enough? You've got to go and see. My advice on this matter runs somewhat counter to conventional wisdom, which is "Find a house, then visit the schools." It doesn't wash. There are lots of houses, but each town has only one school system. Why fall in love with a house, then discover that the schools are run by dunces?

A drive around town, a cursory chat with a real-estate broker, a look at the photos of houses on hand should tell you if the housing and prices fit your requirements. Now take a look at the kids. At this stage, you're undoubtedly shopping on the weekend, so it may take some doing. Go to the parks and the football field. If the cheerleaders look like future manicurists, this may not be the town for your sugar 'n' spice. Cheerleaders, as appalling as they are to many people, often indicate which type of children rule the roost.

If the children look okay, contact the principal or, in a large system, the superintendent of schools. You can now ask for a lot of statistics: combined math and verbal SAT scores (amazing as it may seem, anything over 1,000 is very good—remember, these are public schools); how many seniors took the SATs; how many students are National Merit Scholarship contenders; what percentage of last year's graduating class is attending four-year colleges (at "good" schools, it's at least two thirds; at Scarsdale High, it's 96 percent); how many are going to the colleges on the *Barron's* Most Prestigious list.

What you're determining here is not your child's future but how much the members of the community at large value higher education. In a town with a sizable working class, the answer could be "Some do, some don't." Even so, that town could still be a great place to be a smart kid. Go have a look. "If they say you can't, I'd be really worried," says Marjorie Castro, principal of the Springhurst Elementary School in Dobbs Ferry, which was recently given a National Excellence Award by the Department of Education. Castro suggests that at the elementary level you look at the

Hastings-on-Hudson

Offbeat Village on the Beaten Path

Westchester County, New York.

Population *(1980): 8,573.* **Population Breakdown** *(1980): 7,913 white; 302 black; 211 Asian and other; 147 Hispanic.* **Voter Registration:** *Democratic 2,108; Republican 1,591; unaffiliated 939.* **Commute:** *40 minutes to Grand Central by Metro-North Hudson Line. Monthly train pass: $112.* **Education:** *Average elementary-class size, 22; high-school class of '88, 98; average combined SAT scores, 982; percentage in four-year colleges, 81.*

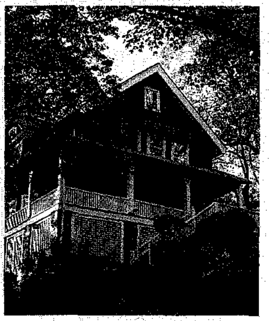
At first glance, Hastings-on-Hudson (two square miles) may look like Pelham with hills, but there are significant differences. For one thing, there's the river, which gives this dense town a sense of spaciousness. And Hastings-on-Hudson is a little bit funkier, perhaps because the place was once a mill town, and the population still includes a working class. The houses here also tend to be a bit smaller (such as the four-bedroom shown below)—though, as elsewhere, the town has got its share of $1-million properties.

The footpath over the old aqueduct.

Parking is a suburban problem, too.

Though their governments and school systems are separate, the villages of Hastings-on-Hudson and Dobbs Ferry, to the north, have a strong affinity. Running through both villages (and on up into Tarrytown) is a footpath through the woods that follows the route of the old Croton aqueduct. This is well-used public property. "For the first two years I lived up here, I didn't have a car," says Gillian Anderson, an architectural designer. She and her husband and two children moved from a TriBeCa loft into a former funeral parlor that had been in the same family since 1834. "We're a short walk to the train, and I rode my bike everywhere," she says. "And occasionally, when there was lots of snow, I'd even cross-country-ski to Dobbs Ferry along the aqueduct."

Hastings-on-Hudson has a public golf course, two private yacht clubs, a private tennis club, and a public pool. Says Arthur Riolo, a local Realtor: "After work in the summer, I go for a swim and run into everyone."



$362,000 (taxes $4,139).

NORWALK

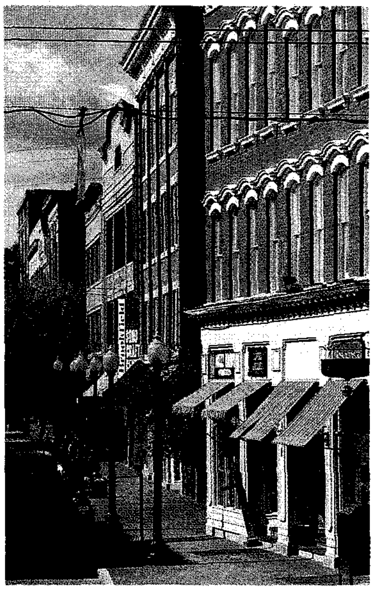
From Country Chic to Beachy Keen

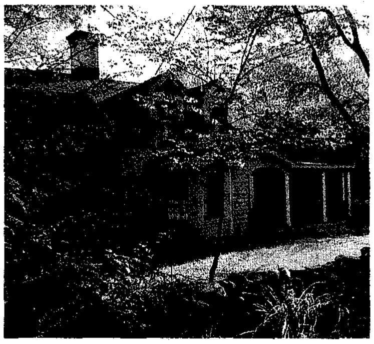
FAIRFIELD COUNTY, CONNECTICUT.

POPULATION *(1980): 77,767.* **POPULATION BREAKDOWN** *(1980): 61,454 white; 10,622 black; 4,521 Hispanic; 1,170 Asian and other.* **VOTER REGISTRATION:** *unaffiliated 14,121; Democratic 13,520; Republican 9,803; independent 714.* **COMMUTE:** *55 to 58 minutes to Grand Central by Metro-North New Haven Line. Monthly train pass: $152.* **EDUCATION:** *Average elementary-class size, 21; high-school class of '88 for Norwalk High School and Brien McMahon High School, 2,700; mean combined SAT scores, 868; percentage attending four-year colleges, not available (74.5 percent go on for postsecondary education).*

SILVERMINE

Silvermine, a neighborhood of 1,700 people and 1.5 square miles, is a lovely wooded network of country lanes that lies principally in Norwalk but also spreads into New Canaan and Wilton. The atmosphere here is so persuasively rural that it supports a country inn, the Silvermine Tavern, where New Yorkers spend weekends and locals go for Sunday brunch. The interesting thing about Silvermine is that a house in the Norwalk section will cost at least $100,000 less than the same house on the New Canaan side of the road. A 1750 Colonial in mint condition is currently on the market for $459,000, with taxes of $3,865. And a heartbreaking two-bedroom, two-bath cottage in the woods near the Silvermine River (left) goes for $305,000.


Recently renewed downtown Norwalk.

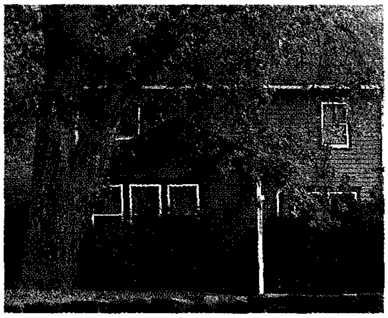

$305,000 (taxes $2,744).

Why are prices in Norwalk's Silvermine so favorable? The taxes are higher than in nearby Darien and New Canaan, and the student body in the public school includes children from mixed socioeconomic backgrounds. "The smart kids have a great time in the advanced-placement programs," says one longtime resident. "It's the middle-of-the-road students who get lost in the shuffle that get sent off to private schools."

ROWAYTON

This is a good-time town—the sort of suburb that attracts city people, even if they're single or childless. What draws them here is certainly not the architecture: There's barely a house in Rowayton (population 3,500; two square miles) that would turn your head if it were anywhere else. The desirability of a house here has little to do with charm or size—location is all. If it fronts the Sound, an unwinterized bungalow without closets or a basement will fetch a better price here than a larger, more attractive farmhouse on the shady hill above town.

"You're paying around a 10 percent premium to live in Rowayton, as opposed to other areas of Norwalk," says Fran LaMoult, of Van Slyck-LaMoult realty. The housing stock here is generally so undistinguished that it's a mistake to judge the houses from photographs. A four-bedroom house (right) overlooking the park, admittedly with a busy street in between, would cost twice as much if it were on the waterfront. Someone who wouldn't dream of living in a ranch house anywhere else might snap one up here, if it's in the right place.

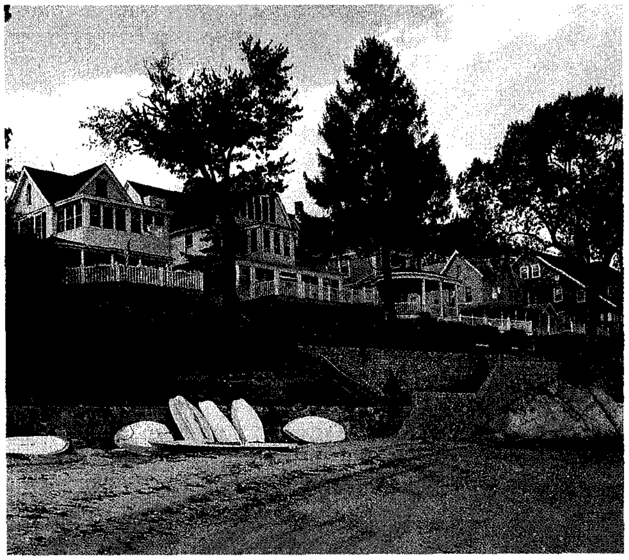

$330,000 (taxes $3,927).

As in all affluent sections of Norwalk, many people in Rowayton send their children to private schools. Liz Friedman, a local Realtor, started her daughter in private kindergarten, then for first grade switched to the local public elementary school, to which children from other parts of Norwalk are bused to achieve a racial mix. "I'm thrilled," she says. "This is a wonderful place for kids, and I wanted my daughter in the neighborhood school, not miles from home."

The great emphasis in Rowayton is on sports. The controversial design for the current Americas Cup catamaran, as well as three of its crew members, came out of the local Roton Point Club. On a recent warm Sunday, a couple with crow's-feet was roller-skating through the streets, and a middle-aged man without a shirt was pedaling around on a racing bike.

But you don't have to be a sport to like Rowayton. The town combines friendliness with a live-and-let-live outlook that's very appealing.

Says Allen Kolkowitz, an architect who commutes daily to New York, "There's a delightful sense here that anything goes."


The Bell Island section of Rowayton.

experience of the teachers, class size, the type of equipment that's being used, the special programs that are available, and the curriculum.

NOW THAT YOU KNOW your schools, go find a house—or, rather, a broker. The best way is through a referral. Failing that, you'll have to make do with whomever you get when you march through the door. If within 90 seconds you sense that this person would be just as happy to kick you as sell you a house, move along. There's always another firm. If you keep getting a frosty reception, you're probably in the wrong town. Realtors are great Everymen—unwitting indicators of the local tone. They come in all flavors, from ghastly to great. Don't settle for anything less than the latter.

And now for the house. It's true that the three most important things about a house are location, location, and location. What makes a good location? Some things never change: There's nothing quite like a house with a good view on the poshest block in the best neighborhood. Other values—such as nearness to the train station and service stores—vary from owner to owner and town to town.

Then you *must* decide what kind of house you want. "You get more for your money in a development house," says Molly Mason Samett, a Rockland County broker, adding, "Even though they are practical, people moving out from the city don't care—they're looking for charm." But the stress of a monster renovation is not to be taken lightly. "With so many working couples looking, condition may have supplanted location as the most important aspect of a house," says Lynn Epstein of Ann DeSantis Realtors in Pelham Manor. "We just sold a place for $100,000 more than it was worth because it was done in perfect yuppie taste." A freshly built house may look awfully good to someone who doesn't want to lift a finger, but, on the other hand, it's almost impossible to overestimate what landscaping costs—$50,000 for a half-acre is just a modest start.

In this market, pitch offers low, particularly if the house has been in the seller's hands for several years and has been on the market for several months (the theory being that someone who bought low can afford to sell low and still make a nifty profit). Joanna Townshend says that if the broker refuses to deliver your offer, you should find another one. "It's not fair to either the buyer or seller," she says. "Even if the seller has already turned down a similar offer, situations change."

Montclair

Big-Town Energy on Tree-Lined Lanes

Essex County, New Jersey.

Population *(1980): 38,321.* **Population Breakdown** *(1980): 25,865 white; 10,954 black; 811 Hispanic; 691 Asian and other.* **Voter Registration:** *Democratic 8,834; unaffiliated 8,582; Republican 4,192.* **Commute:** *45 minutes on DeCamp Bus Lines to Port Authority. Weekly bus pass: $33.55. Sixty minutes via New Jersey Transit train to Hoboken and PATH train to Manhattan. Monthly New Jersey Transit pass: $74.* **Education:** *Average elementary-class size, 25; high-school class of '88, 419; average combined SAT scores, 944; percentage attending four-year colleges, 65.*

If the Upper West Side were a suburb, it would be Montclair—all races and classes in one energetic heap, with "six points of view on every issue," according to Realtor Judy Zinn. "I didn't want one of those nouveau riche towns," says Bobbi Schlesinger, a public-relations executive who moved here from Manhattan fifteen years ago. "There's a work ethic here. Kids—even rich ones—have jobs after school."

The melting pot works.

Montclair's school system is an indication of the town's enthusiasm for diversity: instead of neighborhood elementary schools, parents get to choose the lower school (there are six) whose curriculum best suits their child's learning style. One school, which emphasizes the arts, has a Montessori program; two are for gifted children; one has an international perspective; another specializes in science and technology; and yet another, called an "Effective Demonstration School Site," emphasizes basic skills.

$333,333 (taxes $6,957).

Houses in Montclair (which is about 6.2 square miles) range from $175,000 to $2.2 million, and nearly all are on smallish lots and pretty, tree-lined streets. On one of the better, if busier, streets in Montclair, a seven-bedroom house with five fireplaces (left) goes for $333,333. An average house here is 65 years old and costs about $300,000, making Montclair much less expensive than similarly prosperous towns east of the Hudson. Warning: There are waiting lists for permits at most of the six train stations.

By the same token, in the current market, you can't expect to trade up anytime soon. The pyramid has crumbled. Parlaying one house into a better one was an early-eighties game. Buy the house you want to live in, then plan to stay put for a good long time.

IF ALL OF THIS SOUNDS overwhelming—if you really don't have time or can't be bothered—consider putting yourself in the hands of a relocation consultant. The Townshend Organisation, for example, will analyze you, your family, your priorities, your financial situation, your recreation and your children's schooling needs. Then Joanna Townshend and her colleagues will advise you where to look and line you up with a knowledgeable broker; or, if you really can't spare a second, they'll go out and find your house for you. Fees can go as high as $2,500.

Townshend recently shopped for a town for a family whose daughter was a world-class swimmer and Olympic hopeful.

"Every swim club I contacted assured me that they had lots of Olympic hopefuls as well," she says. "Finally, I asked them all to give me their top times. It became immediately clear which club was the best." Nothing like a little pure research. ■

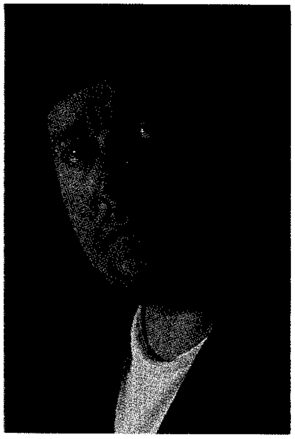
STARCK REALITY

THE CUTTING-EDGE STYLE OF THE ROYALTON HOTEL

BY PHIL PATTON

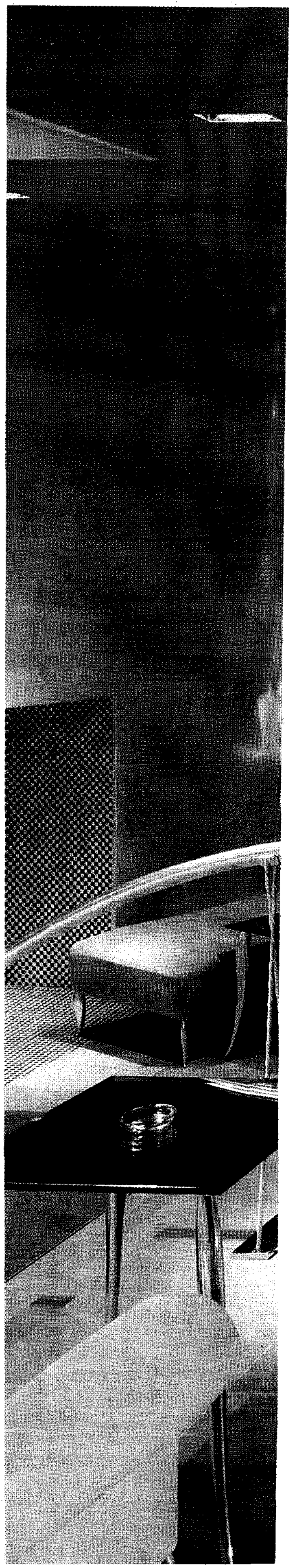
SECRETED IN LOCATIONS AROUND THE WORLD—IN MILAN, Tokyo, Los Angeles, Barcelona, Paris, and New York—half a dozen identical sleek, black Harley-Davidson Sportster 1000 motorcycles sit waiting for the twist of a single key.

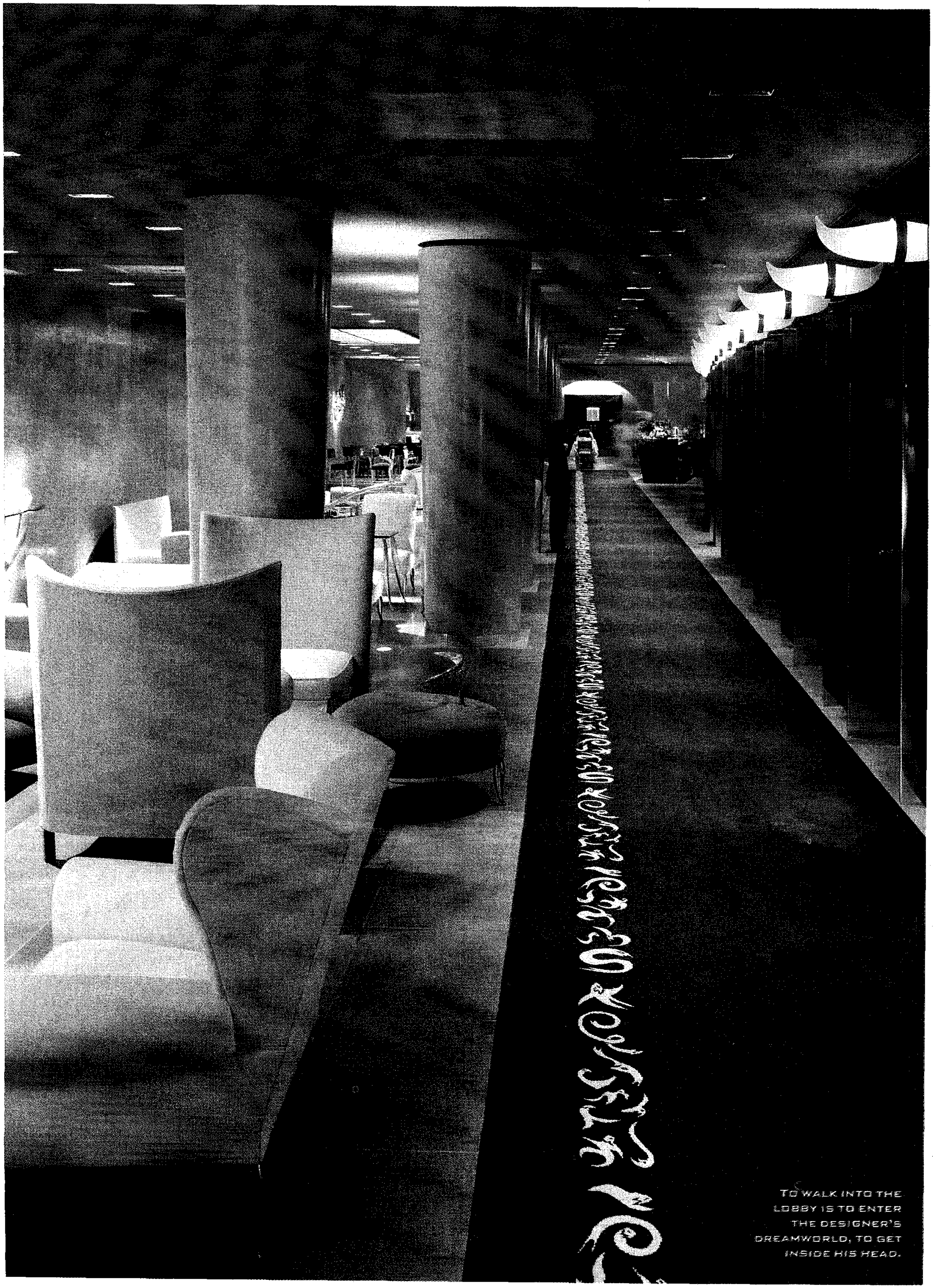
That key jingles now in the worn-jeans pocket of French design star Philippe Starck, fresh off the Concorde, as he walks up 44th Street toward his latest creation, the Royalton Hotel. Opposite the Algonquin, between Fifth and Sixth Avenues, the Royalton was a run-down, second-rate residential hotel until Steve Rubell, Ian Schrager, and their partner Philip Pilevsky bought it for $30 million and hired Starck to direct a $10-million renovation.


Louis Psihoyos/Matrix.

PHILIPPE STARCK.

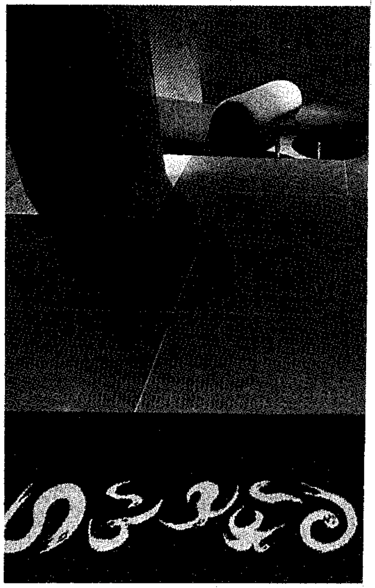
In black jacket, white T-shirt, and blue beret—an overweight, French-film version of a Gallic biker—he broods. Philippe Starck hates to walk. He is walking because a city bus has dragged his bike off a curb; it is now—in serious but stable condition—under the care of a mechanic. He would prefer to be riding—slicing through the New York atmosphere, which sometimes seems to him a great gray-green aquarium, sometimes a set out of one of his favorite films, *Blade Runner*, based on a novel by his favorite writer, sci-fi visionary Philip K. Dick. Dodging taxis, he can feel the edge in the wind, almost





TO WALK INTO THE LOBBY IS TO ENTER THE DESIGNER'S DREAMWORLD, TO GET INSIDE HIS HEAD.

PHOTOGRAPHED BY ANDREW GARN



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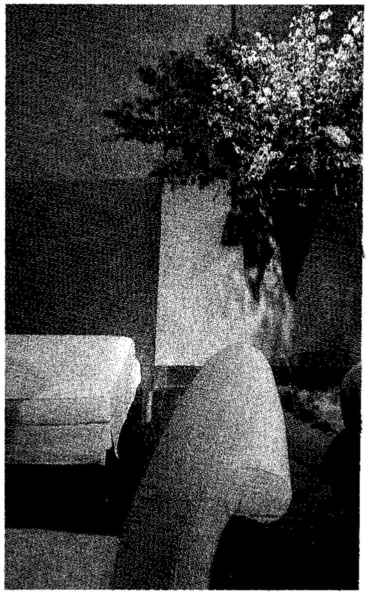
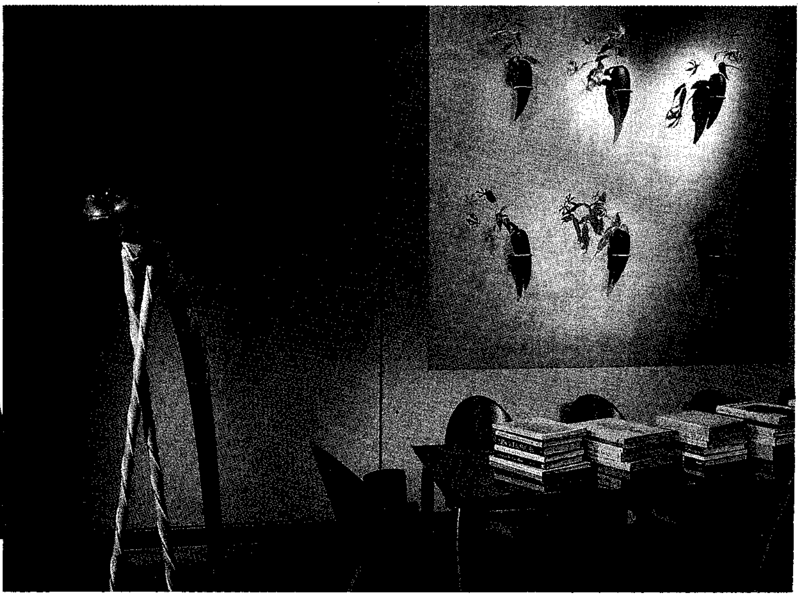


CHESSBOARDS IN THE LOBBY.

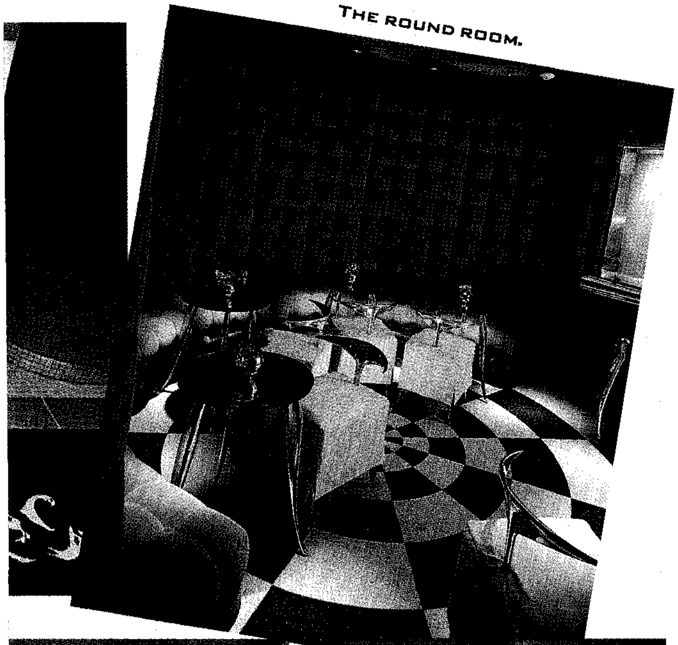
VASE OF FLOWERS.

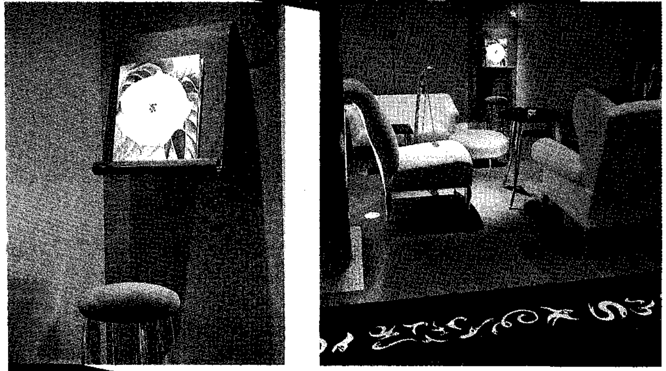
THE BAR.



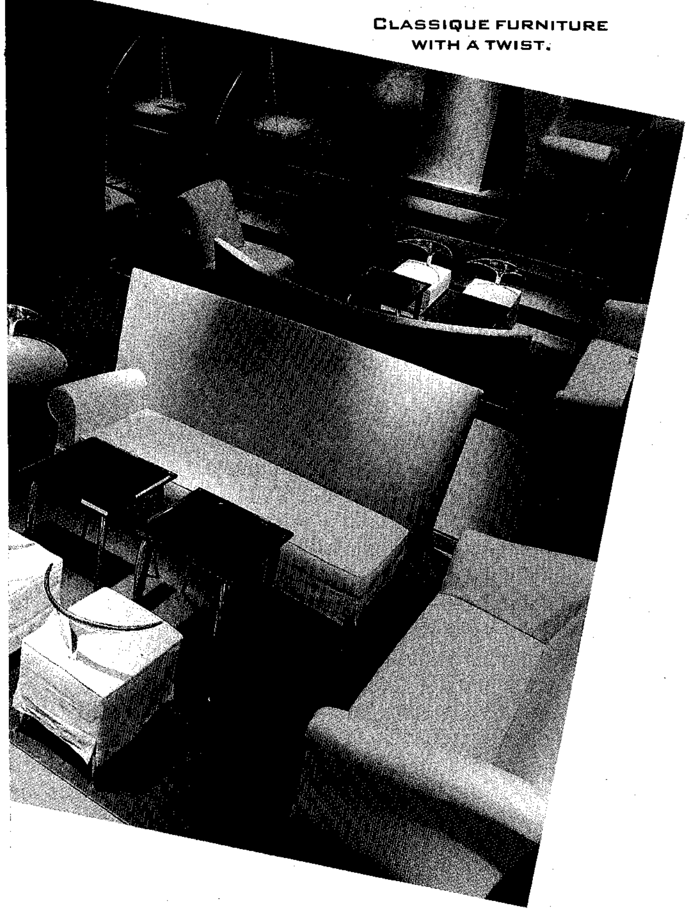
THE LIBRARY.

THE ROUND ROOM.





CLASSIQUE FURNITURE WITH A TWIST.



taste steel. New York, for Starck, is a city "with a blade in the air."

Wherever he is, Starck must keep moving, must at regular intervals feel the air rushing over him and the images of a fresh city flashing by. Only on his bike, he claims, can he soak up the mood of a city; without that mood, he cannot design. Bikeless, Starck is on edge. "Starck without a bike is a drama," says his wife, Brigitte.

He travels with spare jeans, spare T-shirt, his portable fax machine—from which he is famous for dispatching dozens of memos and sketches daily—and not much else. He constantly *jolts* from Europe to the U.S. to Japan. He is just in from Milan, where he reveled in his success at the annual furniture show.

AT 39, PHILIPPE STARCK HAS DESIGNED CLUBS AND restaurants, computers and sailboats. In Milan, he introduced new furniture collections for the Italian firms Driade and Kartell and for the French one XO. Like Michael Graves, Aldo Rossi, and Richard Sapper, he is doing a teapot for Alessi. But *his* "boiler," Starck gleefully boasts, will sell best of all: "It is a new style, a new concept, and *cheaper.*" Furniture bearing Starck's name, says Michael Steinberg of Furniture of the Twentieth Century, who represents three of the companies for which Starck designs, sells quickly and expensively.

In Milan, he was stopped in traffic for his autograph and picture. Remembering the scene there temporarily brightens his mood: "People now become crazy. Four thousand people come to the opening to see a chair—it is like a concert or the movies. Le Corbusier was a star, but nobody stopped him to ask for his autograph in the streets. When the car stops in the city, girls come up: 'Ah, the peecture!' The girls, the girls, the girls. And you can imagine it is not for my physique."

That physique is, as always, in uniform. Today, he has added a piratical scarf—printed with a skull-and-crossbones pattern, like a sheet of outlaw stamps. A scruffy beard struggles to obscure acne scars from an adolescence he describes as profoundly lonely. He boasts he was kicked out of virtually every good private school in Paris.

This is not shaping up to be a good day. The Royalton's lobby is still thick with plaster dust and the sound of saws, only days before its doors will finally open in mid-October. The furniture is late. The mirrors in the penthouse, with its view east to the Chrysler Building, west to the swirling street culture of Times Square, are still being etched.

Rubell and Schrager are not worried. They have been through this before—with Morgans, with the Palladium, with Studio. They can see through the dust.

The lobby right now is like some sort of archaeological site—excavation in progress. From under the drop cloths, something emerges suggesting a thirties version of the future: an ocean liner, a railroad car, a railroad station. It is not a grand, soaring space but low and long, with a trick curved-wall perspective that adds depth to a row of columns thicker at their tops. Brown-red mahogany veneer, finished to a high sheen, peeps through its covering.

Wading through the dust, pulling back edges of the Homasote covering the veneer, Rubell and Schrager become animated with their vision of the lobby, which they have been talking about for three years now as a new center for communications people and media powers.

"This mahogany just got finished last week; it came from France," says Schrager.

"So did the workers," says Rubell.

"See the columns?" says Schrager. "We had to bring in 50 tons of Adriatic sand for the plaster. And this stone? The streets of Florence are paved with it."

On the lobby's east wall, set down a couple of steps, are chess- and checkerboards. On the west wall in front is a "library" with a long table that will be covered with books and

BEDROOMS COMBINE THIRTIES TRAVEL LUXE AND PRACTICALITY.

magazines. "A kind of mini-Rizzoli will be happening over there," Rubell says.

"We call this our sushi bar without sushi, a kind of tapas thing," adds Schrager. The Royalton Grill, a 100-seat restaurant being developed by Jeffrey Chodorow of the China Grill, will not open until early next year, but Rubell points out the area near the Grill where Larry Forgione will soon be serving breakfast and lunch.

Tilted mirrors along the wall seem to expand the width of the space. The green marble bars and counters angle out into space. Along the tops, strips of inset lighting give off a kind of radioactive luminescence.

A row of folding mahogany doors lines one curved wall. "They're taken from the Japanese bullet train," says Schrager. "The whole lobby is images from *transportation.*"

In the men's room, the urinal is a stainless-steel wall fronted by a waterfall. Because of city conservation regulations, the waterfall cannot run all the time. So Starck devised an electric-eye system that turns on the water as soon as the user steps up. Unfortunately, the activating solenoids have yet to arrive.

But the lobby is something different for Starck. To walk into it is to enter Starck's dreamworld, to get inside his head. He claims not to be interested in finished products, in the physical realities of his creations, but in the symbolism, the dreams that lie behind them, the souls with which he has invested them.

"It is a hotel, of course, but it is an imaginary world. It is part of dreams. It is not the future or the past. When you arrive, you cannot know what time it is," he says.

"Bullet train?" he adds. "The bullet train is bulls---. I don't think Ian has ever been on the bullet train. For me, all those doors that open—cha, cha, cha—are like a corridor in a dream when you are running and opening one door after another.

"This lobby—it is a sort of concrete warehouse with the prototype of a strange wing, a giant wing made of mahogany, like a Leonardo da Vinci flying machine.

"Some incredible project is at hand. It is about the spirit of invention," he says, "a place where"—he stops and ponders—"a place where there is a crazy professor working on a wooden spaceship to travel through the ages."

But what first catches the eye is a row of horn-shaped lamps, glowing softly in succession like, says Starck, "the nails of an animal trying to go through the wall."

The horn is a wonderfully ambiguous symbol. It makes you think of "communications," all right—of a musical instrument or an old-fashioned phonograph speaker—but also of power and virility.

Off the main lobby, as if sneaked in, is a small, round room with sky-blue banquettes and a little mirrored bar no larger than a coat-check area. A dome in its ceiling may eventually be frescoed. It is the secret, mock-sacred heart of the place, a response to the Algonquin Round Table and a literal power circle, unmarked, unnamed, and virtually hidden. "It is based on Hemingway's favorite bar, the Ritz," says Rubell. The boys plan high-powered lunches and dinners for this space. "If you don't know where it is, then you don't belong there," says Rubell.

To Starck, however, "the round room is the center of the conspiracy—the secret room in the airship." We go in. It is small, silent. You have an opening to another world—the painting.

"Here," says Starck, "you prepare the next revolution."

BUT STARCK WORRIES. HE HAS JUST HEARD THAT THE hotel will not be ready in time for his great patron, François Mitterrand, the president of France, the man who gave him his key break. Mitterrand, his wife, Danielle, and his cultural minister, Jack Lang—Starck's *second*-biggest booster—are paying a visit to the United States and want to stop by. But they must have an answer today: Will things be ready?

"We must say today, yes or no," Starck says. "For security reasons. If he comes here, they must have all the police everywhere and la la la."

"We'll work day and night," says Ian Schrager. He begins to loudly hum the "Marseillaise."

"No," says Starck mournfully. "I cannot guarantee it."

"What would you say, Philippe, 80/20?" asks Steve Rubell.

"Eh?"

"Eighty percent chance we will be ready?"

"No, no, it is impos*see*ble."

"If he'll come," says Schrager, "we'll do whatever it takes to get ready, but I want to know. I don't want to have Jack Lang walk in and say"—he drops into Brooklynese—" 'Well, Frankie don' come. Frankie and Danny aren't heah.' "

"But we must tell today," says Starck.

Someone reminds him that the furniture for the lobby is still in its warehouse. Starck looks down at a blueprint dotted with odd swatches of the blue and orange fabrics representing the chairs he has designed. It is hopeless.

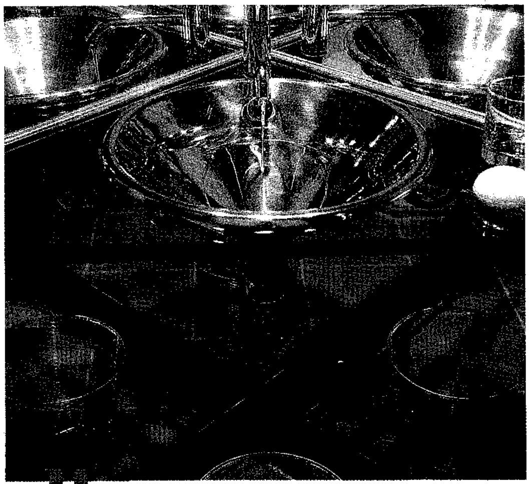
"No, we cannot."

He emits a long, modulated groan.

IT IS LARGELY THROUGH MITTERRAND, WHO COMMISSIONED him to design his private office, and Madame Mitterrand, whose bedroom he also designed, that Starck has achieved his current success.

He is doing five buildings in Tokyo, including a restaurant and an apartment house. He is designing new headquarters for Asahi Shimbun, the Japanese publishing empire. Like Giorgio Giugiaro (Volkswagen, Hyundai, Nikon), Starck has created a pasta for Panzani's designer collection, Pasta del Maestro ("It's okay, but I think there is a bit too much egg in it"). For an exhibition in Barcelona, Starck exhibited the pasta beneath a bell jar set atop a classical column. With Jack Lang back in power, he should soon be able to retrieve his contract as art director of the Concorde, which the rightist Chirac regime took away. There are the interiors of the new Paris Opéra and even talk of new coins for France.

But most of all, Starck has designed for himself a public persona both protective and promotional, one that intrigues the press and infuriates many in the still-buttoned-down community of designers: the image of a French biker speeding through the sedate world of furniture and interior design, the rock star of modern design.



TRIANGULAR SINK.

HE CLAIMS HE ISN'T INTERESTED IN THE FINISHED PRODUCT, BUT IN THE SYMBOLISM, THE DREAMS BEHIND IT.

His black jacket and sunglasses are the protective shell of a man with a childlike sensibility, and, like a child, he is vulnerable to nightmares. They go hand in hand with such remarks as "I am a rock star," "I drink only champagne," "I live in an aeroplane."

As a child, he slept beneath the drawing table where his father, an aeronautical engineer, designed fast racing planes—"between the wars, the fastest in the world." His cultural background, he says, is less French than "the product of a childhood colonized by dreams of America." His father even wore a Stetson.

"I grew up in this"—he whistles—"aerodynamic line. And I learned that something aerodynamic has the spirit of speed. In a room, it is dynamic." And a sense of movement permeates everything he shapes, a physical embodiment of the desire to be constantly in motion.

His school years were lonely until he met his wife, Brigitte Laurent, trained as a lawyer, who devotes herself to the other end of the fax. He left design school and signed on to do a furniture collection for Pierre Cardin, whose taste, he recalls, was terrible.

STARCK'S REPUTATION BEGAN IN THE NIGHT world, but he emerged into the day world with the 1984 opening of Café Costes, whose *pissoir* consisted of a wall-size waterfall like that at the Royalton, and the infamous three-legged chairs. Starck described the place as "beautiful and sad, like the railway station in Prague," then admitted he had never been to Prague. He claimed the absence of a fourth leg for the chairs was not simple design willfulness but removed a potential hazard for the waiters.

Café Costes was hailed by *Le Monde* as a revolutionary rethinking of the traditional French café. It was explicated in structuralist effusions by *Le Nouvel Observateur* ("Starck's work . . . is the deciphering and transmitting of signs"). He was compared to the film directors of the *Nouvelle Vague:* If furniture was "the new couture" for him, interior design was *mise en scène*. And like Truffaut and Godard, he has brought France international respect. When the French start to talk about semiology and cinema, you know they are serious.

Starck himself began to talk that way. He explained the semantics and the "*lectures,*" or levels of reading, in his cafés and teapots. He referred to his Richard III chair as "a dialectical analysis" of the traditional club chair.

Starck's success in France led him to Mitterrand and to commissions all over the world—like the Starck Club in Dallas, a brewery converted into a nightspot, and the Manin restaurant in Tokyo, an underground space Starck visited briefly, then designed entirely via fax and phone.

Mitterrand takes an almost paternal pride in him: He is, after all, the designer who upstaged the Italians, restored France to leadership in design for the first time since the twenties and Art Deco. He made Jack Lang's chauvinist boosting of French culture seem a little less grandiose.

Still, Starck can't resist taking a bit of a bite from the patron's hand. He delights in telling the story of how when Mitterrand asked for a "chic" storage cabinet for his office, he offered him a piece from his collection for Les Trois Suisses, the French equivalent of Sears.

He is very proud of the work for Trois Suisses, in whose 5 million catalogues his furniture is sandwiched between electric drills and inexpensive sportswear. "I know that when someone buys one of my products there, he is a good person," he says; he could not bear to design expensive hotels if he did not also work for the popular mail-order merchant.

DESPITE HIS PATRONAGE, Starck does not like being tagged as a French designer. His cultural background, he argues, is not really French but a dream of America: "It was the dream that American invention and technology was going to resolve all of humanity's problems.

"French design," he says, "is too influenced by fashion. Everyone in Paris is a designer. When French designers are of the quality of Mitterrand and Lang, then I will be a French designer. Now I am an international designer, I make my work alone. I am Philippe Starck."

Starck not only denies being a French designer, he denies that he is a designer at all. He aspires to a role as cultural figure, prophet, artist, and media star. "I have no interest in architecture, furniture design, industrial design, or interior design in themselves," he says, even though he practices them all. "They are just means of expressing myself, of saying what I want." Starck could, he tells you, be as happy expressing himself as a novelist, a songwriter, an aerospace engineer. "My job is to put soul into things."

He rankled other designers by boasting of how easily he tossed off three or four chairs a day, a building a week. He showed up in a suit of armor when he was made a Chevalier of Arts and Letters. He went so far as to exhibit a stool designed, he said, by his nine-year-old daughter, Ara. His new lamp collection for the Italian firm Flos includes a lamp shaped like the horn that is the Royalton's leitmotiv, perched on a tilted chrome stand like one that might support an airplane model. It is named Ara; Starck says she designed it while sitting beside him in an airplane. "I just reworked it a little."

"Sure, in the press he comes off as arrogant," admits Ian Schrager, "but he's not. He is a down-to-earth, low-key guy. He is flamboyant, but he is not weird.

"You should see his home," Schrager says of Starck. "His house is so unassuming and so arty and so lovely. He has such a wonderful life with his wife and his kids. It is so charming."

"Ian came back," says Rubell. "He was getting married the next day."

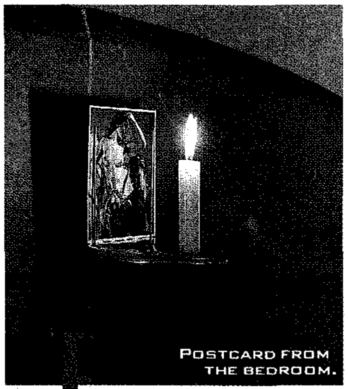
"He had a big dinner party," Schrager goes on. "You know what he had on the table? He had sushi, French food, frankfurters, fruit and strawberries, lamb—we had some Polish dishes. It was all international."

"He had Pepsi-Cola," marvels Rubell. "He knew I love Pepsi-Cola. It was very thoughtful."

MORE THAN THREE YEARS AGO, STARCK WAS HIRED by Rubell and Schrager. They had seen only pictures of his work and were intrigued by the Café Costes, in particular its bathrooms, above whose triangular sinks the management found it necessary to post a sign: NE PAS URINER.

But there was something more important: Starck, like Rubell and Schrager, had begun with nightclubs—and, like them, had left the night world behind. Rubell will speak today of someone he knows "from the night." In Starck, they also chose a man who had come in from the night.

In Paris, he was "the king of the night." He designed clubs—first the baths called Les-Bains Douches, then the club Main Bleu—and he spent plenty of time in them. "Stoned, drunk, I nearly died," he recalls. "Now, no more. I changed my life. In Paris, it was every night at Les-Bains Douches." More and more, work—the intercontinental, portable-fax, dynamic world of his work—has taken over.



POSTCARD FROM THE BEDROOM.

FOR THE TRAVELER," HE SAYS, "THE ROOM IS YOUR HOME, YOUR HARBOR, YOUR EGG."

"Drugs were interesting, but you can do that when you are young and strong. Acid is very, very good when you are young. Grass is always interesting. I don't take cocaine, because I am speedier than cocaine."

Five years ago, Starck moved from Paris to suburban Montfort-l'Amaury, 30 miles west of the city and once home to the likes of Victor Hugo, Ravel, Colette, and Guerlain. There, in a 25-room mansion, he lives with his wife and daughter.

"Now I work like a junkie. The work is like a drug. I live like a spider in my web, only with my tribe of friends. I am like a bionic machine to make ideas, not more. I am like one of those Japanese toy robots, with Brigitte at the controls. I am entirely out of touch with the real world."

RUBELL AND SCHRAGER HANDED STARCK A SET OF specs that began with a theory: Throughout history, there have been certain gathering places characteristic of their time. Schrager lists them: candy stores (back when he was growing up in Brooklyn), bowling alleys, coffeehouses, malls, discos, nightclubs, restaurants. And now, in late-eighties New York, the hotel lobby.

"There are certain human urges that never change—the urge to mate, to socialize, to converse," Schrager says. "They've taken a different form, that's all. The form now is not loud music where you don't hear and don't communicate; it's where you converse."

"In the sixties, it was the rock stars," says Rubell. "In the early seventies, fashion designers. Then it was young artists. Now our gut tells us that the communications people are the group of the moment.

"Nothing," says Rubell, "sums it up better than this. I was in a restaurant, and the maître d' said to me, 'Jay McInerney and Anna Wintour would be sitting at the same table where Keith Haring and Jenny Holzer were sitting five years ago.'

"The communications people—they could include a Pulitzer Prize–winning novelist or somebody starting a fourth network—are the stars of the moment. We pick up on things like that. It's something we feel in the air. This is the group we are going after in the room."

With Morgans, the boys were attempting to get back in business and regain respectability after doing time in a minimum-security prison. The accent was on service, calm, and all-American faces. Now they are back in show biz.

"We have tried to bring entertainment, show business, to the hotel business," says Rubell. "It's like, we have air and how do we fill it?"

For answers, they look to Jay Gatsby's Long Island mansion, filled with guests of a mysterious and absent owner, but also to the lobbies of Catskills family hotels of the *Dirty Dancing* era, and the Plaza and tea, and the nearby Harvard and Yale and yacht clubs. The great model, of course, is the Algonquin, across the street, and its Round Table. But the Royalton plays more as parody than homage. It is, if anything, an anti-Algonquin.

It was a close but not always easy collaboration. "It is very treacherous to work with a foreign designer," Schrager is saying in the boys' office at their next project, the Century Paramount.

Those horn-shaped lights, for instance: Starck measured them one way and the construction people measured them another way. Nothing fit. He designed the bathroom makeup counters at 36 inches—but the American standard is 33 inches. The plumbing had to be imported. All the furniture had to be made in France and Italy.

"I believe there is an inverse relationship between practicality and talent," says Schrager. "The difficulty was he had too many ideas. Too many ideas is as bad as too few ideas. You have to have someone to take ideas and make them work. We had nine prototype chairs, and we sat in them to make sure which were most comfortable."

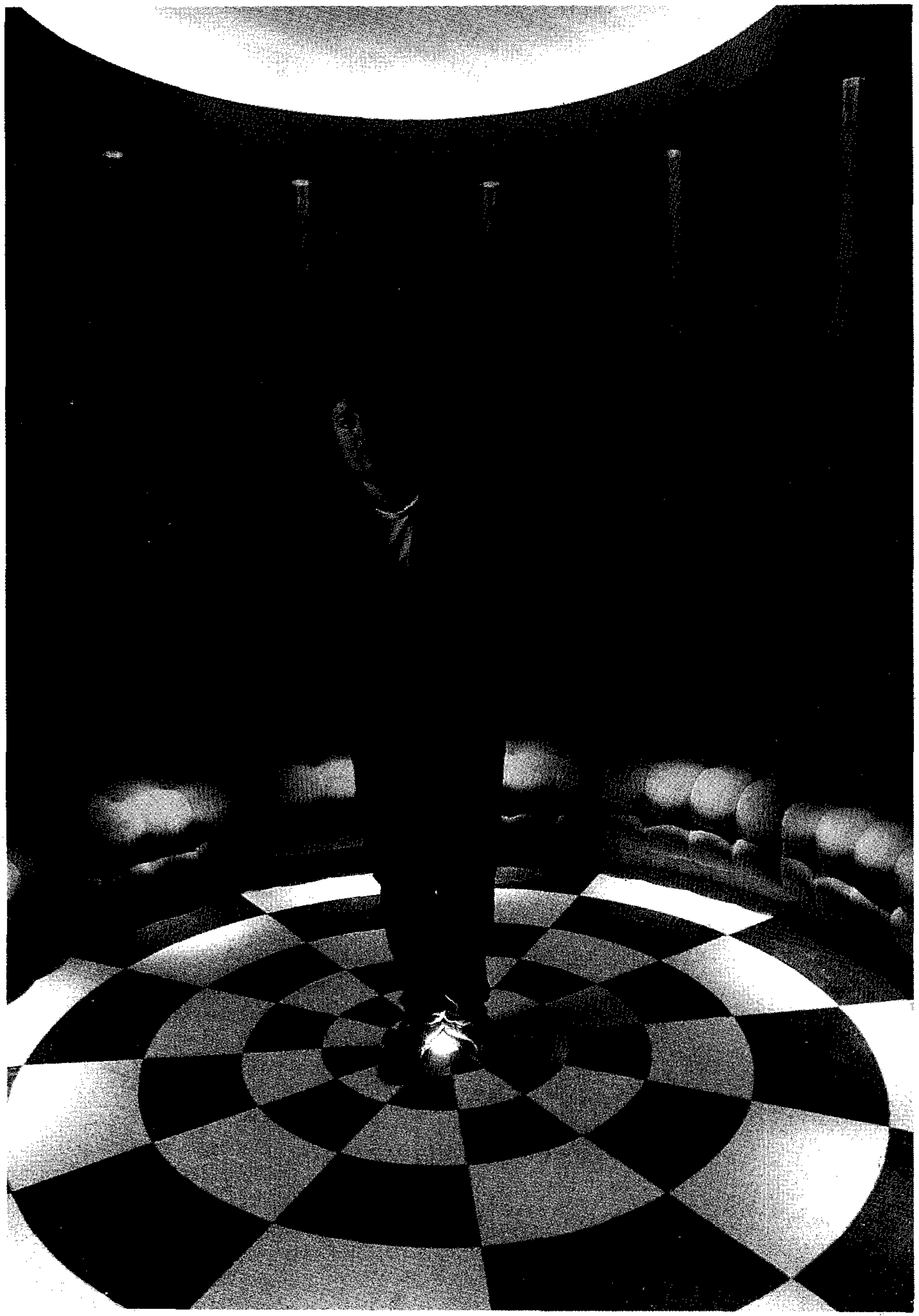
"I had to sleep on a hundred pillows," Rubell says. "It's like, we gave Philippe a script, and he made a great movie."

"Philippe is ecstatic," says Schrager. "This is his masterpiece, he says."

"I don't like building it up too much," says Rubell. "Let people decide for themselves."

"Steven is right," Schrager says. "I get a little bit too enthusiastic."

Low-key—that is Rubell and Schrager's mode now. There



STARCK IN THE ROUND ROOM OFF THE LOBBY.

was no grand opening for the Royalton—it is not, after all, a nightclub—just a quiet opening of the doors.

“I NEVER THOUGHT IT WOULD TAKE SO LONG,” SAYS STARCK a few minutes after discarding an “unspeakably ugly” basket for the Royalton bathrooms.

“We have designed ten hotels to make this one. We will make a book of all the drawings. It is a *roman.*

“When you design a chair,” Starck says, “you realize 95 percent of the dream. But with interior design, you can only get 45 percent of perfection.

“That is why it can be depressing to make interior design when you are a maniac. Because you dream, you dream, you work, you work, and at the end, you have the spoon and not the caviar.” He breaks into laughter.

Starck began by spending a night each in ten of New York's best hotels and keeping elaborate notes. In one, he commented on the “depressing halls.” In another, the ambience seemed like a hospital's.

Along the way, there were disagreements. Starck wanted to represent “the hidden, dark side of New York, the rats, the slums.” He wanted to use the imagery of the snake—the snake in the garden of the Big Apple. “Ian was afraid,” he says. “We argued for six months. That is why there is no more snake. It is all right; I think he was right.”

But the snake did survive: the curving stair rails at the entrance and in the lobby. Starck unwraps a sample awaiting installation and shows the face. It is modeled after a Japanese architect, he says; but if so, the architect looks a lot like the extraterrestrials from *Close Encounters of the Third Kind:* long-necked, benevolent, and dreamy of expression.

Instead of the snake, Starck came up with that horn, which he uses everywhere. The horn is an appropriate and witty image for the place: a symbol at once futuristic and primitive.

But there is an edge too. You think of the bull dances at Knossos, of snake and bull cults, of vaulting bare-breasted women nearly impaled. It is Starck's latest version of implicit danger, of edge, the bare blade that has always been present in his work.

The handle of the knife in the flatware set he did for Sasaki looks as sharp as the blade, almost dangerous to touch. His three-legged chairs threaten to throw their sitters; the complex legs of his folding tables appear on the edge of collapse. One critic wrote that a Starck chair “has the sleek sharpness of a basking shark.” The characteristic aluminum legs of Starck's furniture suggest spiked heels.

These edges began as wings—a legacy of those childhood years under the drawing table. And they carry the sense that the streamlined modern world of the thirties—the aerodynamic line of progress with which Starck grew up, the world as imagined from beneath his father's drawing board—is no less distant now than the palace at Knossos or at Versailles.

The future now is no longer sleek and chromed and impossibly romantic, but something precarious.

NO WONDER STARCK'S FAVORITE WRITER IS PHILIP K. Dick, whose tawdry, polyglot future worlds, like that in *Blade Runner,* tremble with paranoia. Starck named many of his furniture designs after characters in Dick's novel *Ubik*—people who are in suspended animation but believe they are living real and mobile lives, people who can imagine that they are everywhere when, in fact, they are nowhere at all. In *Ubik,* eternity is a product that comes in a spray can. The reader never knows whether the events and phenomena of Dick's novel are “real” or a vast and malign simulacrum in the mind of a narrator.

Starck does the same thing to aerodynamic and streamlined clichés as Dick does to utopian sci-fi clichés: He reveals them

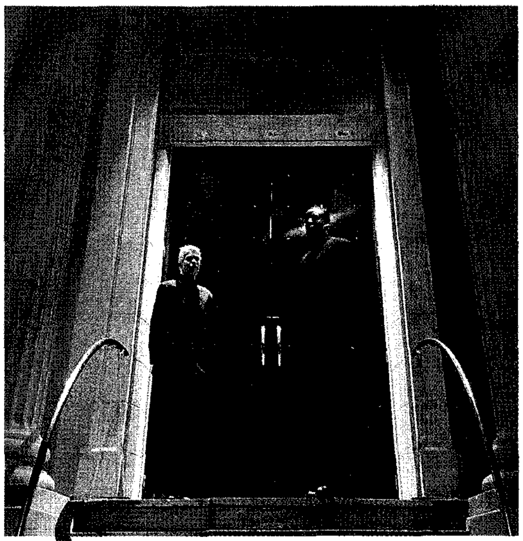
Photograph by Louis Psihoyos/Matrix.

as dreams that verge on nightmares. Streamline becomes dreamline.

Rooms at the Royalton are entered from dreamy dark corridors, whose walls are painted "Yves Klein blue," after the French artist who rolled nude female models in blue paint. The carpet is the same color, edged with a pattern of swirling, cartoonlike ghosts drawn by Brigitte. "We broke the rules by making the hallways dark; hotel people say that is wrong," Schrager says. "But we thought it would be great—you come into your room and are sort of elevated."

"For the traveler," Starck says, "the room is your home, your harbor, your egg. It must be warm, secure. The room is made to feel solid and serious, like a Mercedes."

In a quiet fourth-floor suite—almost glowing in green-gray stone, mahogany, and stainless steel—Starck, at least, feels at home. He peels off his pirate scarf, then his black coat, and settles back into a little navy-blue easy chair, one of two chairs he designed for the room. This one is blocky, slightly reared back, but done up like a cocktail dress or a velvet evening jacket—and just as comfortable. The other is a relative of the Costes chair, a diagonally sliced cylinder of wood with three legs.



ENTRANCE ON WEST 44TH STREET.

STARCK HAS DONE SOMETHING CLOSE TO TRAVELING IN TIME. YOU DON'T KNOW IF YOU ARE IN 2500 B.C. OR A.D.

The room is a combination of thirties travel luxe and practicality. The beds are tucked a couple of feet into mahogany headboards reminiscent of Pullman cars and ocean liners. Portholes on either side hold lamps and vases. The phones are set in the wall next to the bed alcoves, with cords whose lengths have been carefully calculated to reach any point in the room. The room-service tables roll on little casters. Each room has a thirteen-inch Sony Trinitron television, set atop a special Starck-designed stand containing a remote-controlled stereo boom box and VCR.

Fifty of the 205 rooms, whose prices range from $190 for singles to $1,200 for a night in the penthouse suite, have fireplaces. The mantels are great flat arches of green-gray slate, accessorized with andirons that pick up the horn shape of the door pulls. Hanging from each mantel is a poker, a wavy snake/stake like a monumental twisted hatpin. The bathrooms include Starck's triangular sinks, along with beveled mirrors and huge, round bathtubs.

Each room sports a single candle holder set atop a strange wall sculpture, a shape somewhere between a wing and a horn. "Without fire," Starck says, fondling the icon, "there is no room, there is no life."

Three times each day, a new art-museum postcard will be placed behind the candle. The device is a sort of mock votary to art—"it is not art but information about art," Starck explains—and it takes the place of pictures on the walls.

"I don't believe in art on the walls. If the room is well designed, you don't need it. But this is very cheap and very elegant."

To find a wall color that would work with the slate, the reddish mahogany, and the steel parts of the furniture, Ian Schrager brought in a paint expert who works on installations at the Metropolitan Museum. It took 36 paint jobs to satisfy Schrager.

"I wanted," Starck says, "to give the spirit and style of New York." The three main materials symbolize Starck's vision of New York: The gray slate is the same color as the rocks in Central Park. The mahogany recalls for him wooden ships in old New York harbor. And the stainless steel of the tables, chair legs, and bathroom stools (which Ian Schrager had softened with terrycloth covers) stands for the edge, the blade he feels in the air.

"The form, the colors, the materials give a spirit: They are the letters and the words with which I speak to people," Starck says. "My job is to try to give soul to the product, to give the essence and some *poésie*. If we give the maximum of soul to the product, then the product will give us love, give us tenderness."

Now, he says, "I want to be *classique*. When you want to be timeless, you are obliged to mix times and places. Then you can be free."

AFTER A FEW DAYS IN NEW York, Starck is feeling better. His bike is fixed—no permanent damage. But he must go—he is due in Seoul, then Tokyo. He has a meeting with Vuitton, then with the chairman of Asahi Shimbun. He consults a little sheet of fax paper listing his commissions and itinerary: a restaurant, an opera, a museum installation. Athens, Barcelona. But he is most interested in his own project. The onetime *roi de la nuit* is building himself a palace: a huge crystalline house, with walls of sheer glass and columns "from Brancusi" set in a vast checkerboard of pavement.

The house, near his present one, will be "like an airplane on the tarmac, and you are about to board," he says.

"I love the feel of the *porte d'avion*. There is a special wind there." Even at home, he wants to feel he is about to leave for somewhere else.

By the time the furniture finally arrives in the lobby, he is far away. When the hotel opens, Starck is gone, dashing to appointments on the Harley Sportster in his Tokyo office.

It sounds strange, but in the lobby and its furniture Starck has done something close to traveling in time and culture. You don't know whether you are in 2500 B.C. or A.D. 2500.

Starck's strange furniture sits with surprising dignity in the lobby—radiating *calme et luxe*. Horn-shaped vases, filled with flowers, hang like amphorae from the wall, and Siamese fighting fish are happily ensconced in four fishbowls nearby.

The shapes of the new, perhaps mellowed, *classique* Starck are a sort of surrealist neo-Baroque. "The furniture," Starck says, "is *classique* with a twist."

Beneath the bulbous seats of the chairs and stools, all soft oranges and blues, yellows and whites, the ancien-régime cabriole legs seem to be coming alive, turning into another variant on the horn or, like an aerodynamic nightmare, into twisted and nearly writhing shapes—insect legs wriggling their way out of Dali. Other chairs wear slipcovers like leather miniskirts. The edge is still there.

If he has managed to put a soul in the place, it is his own. If Starck has his way, the secret star of the Royalton's spaces—regardless of who occupies them—will always be Starck. ■

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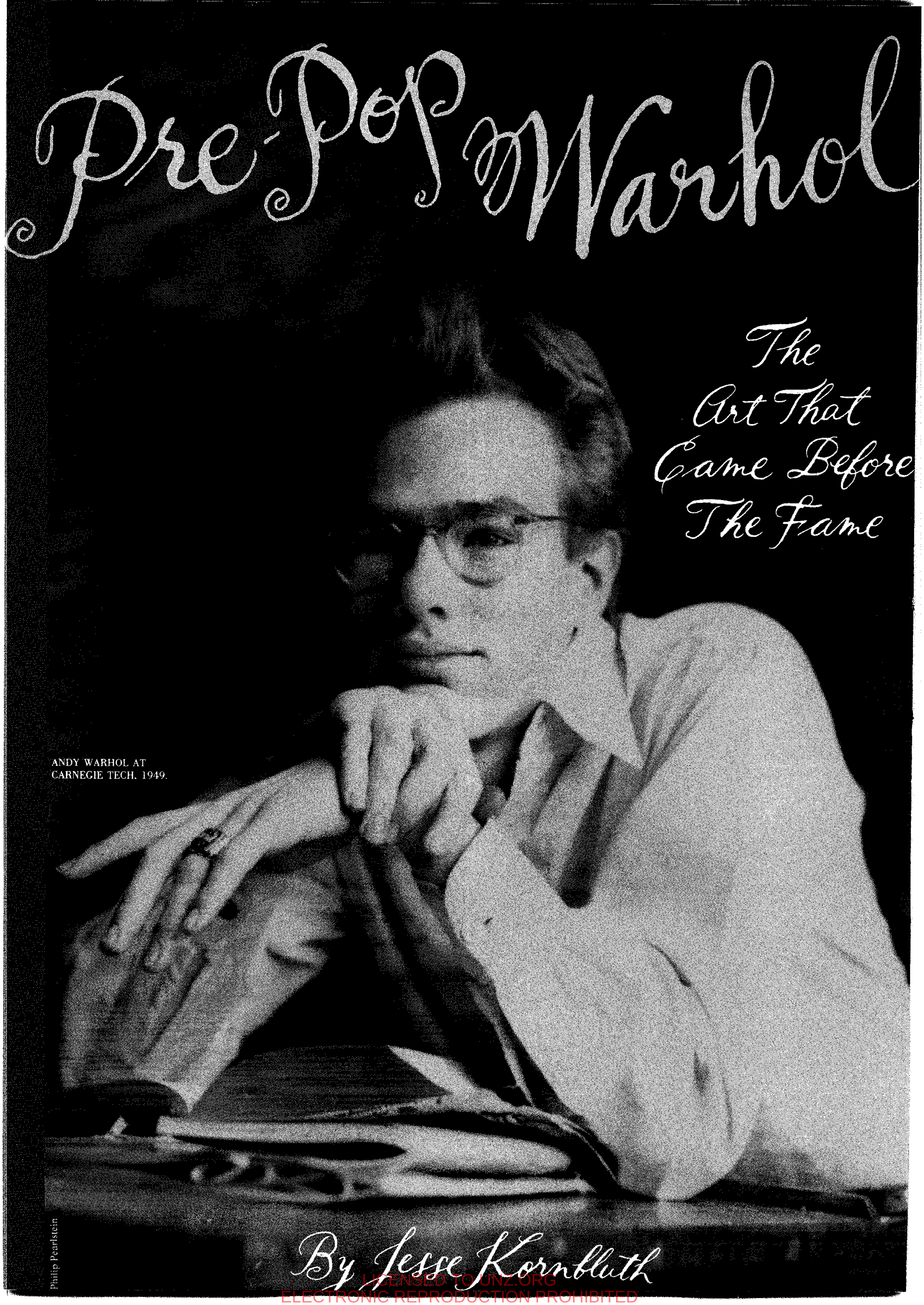
Pre-Pop Warhol

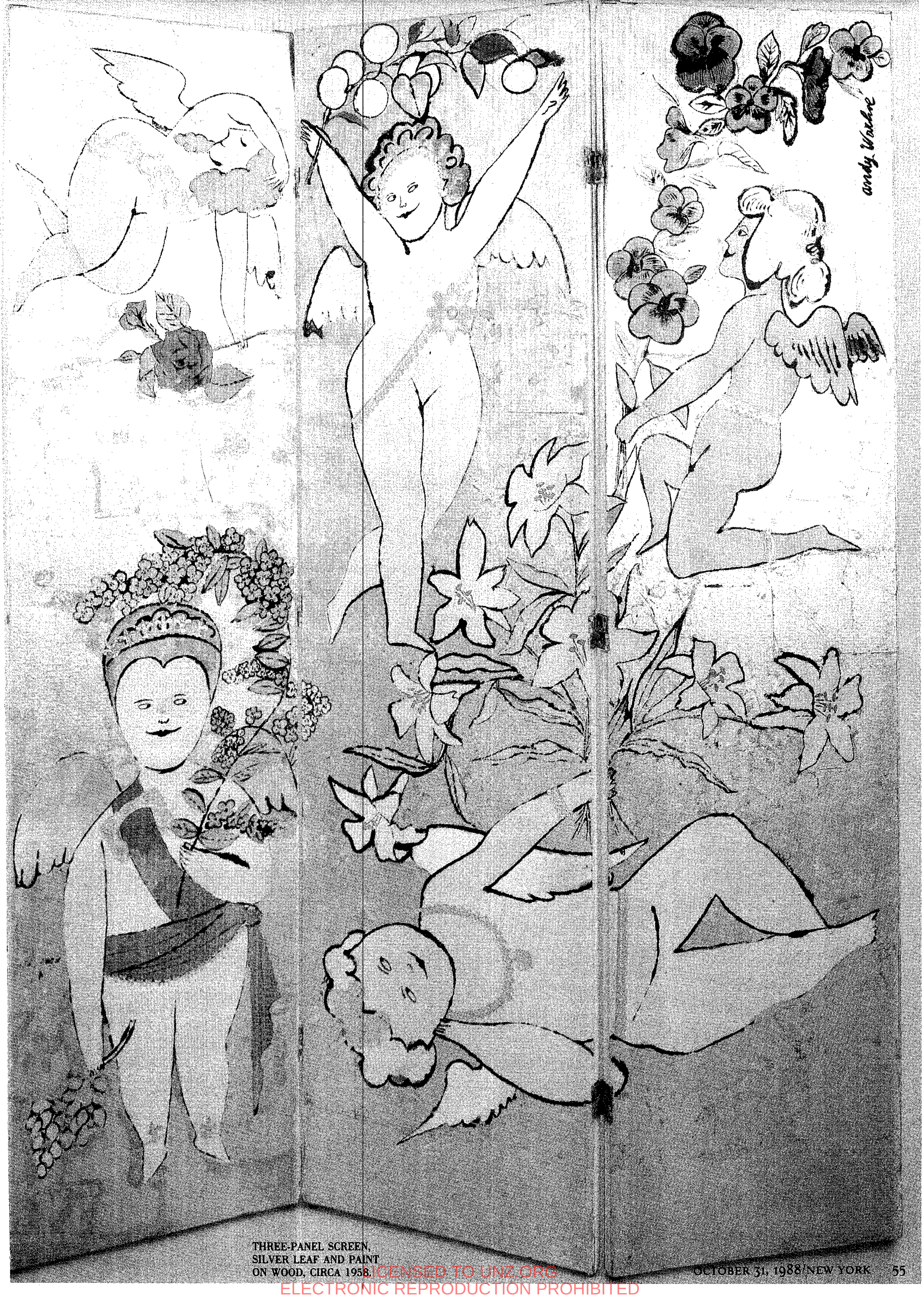
The Art That Came Before The Fame



ANDY WARHOL AT CARNEGIE TECH, 1949.

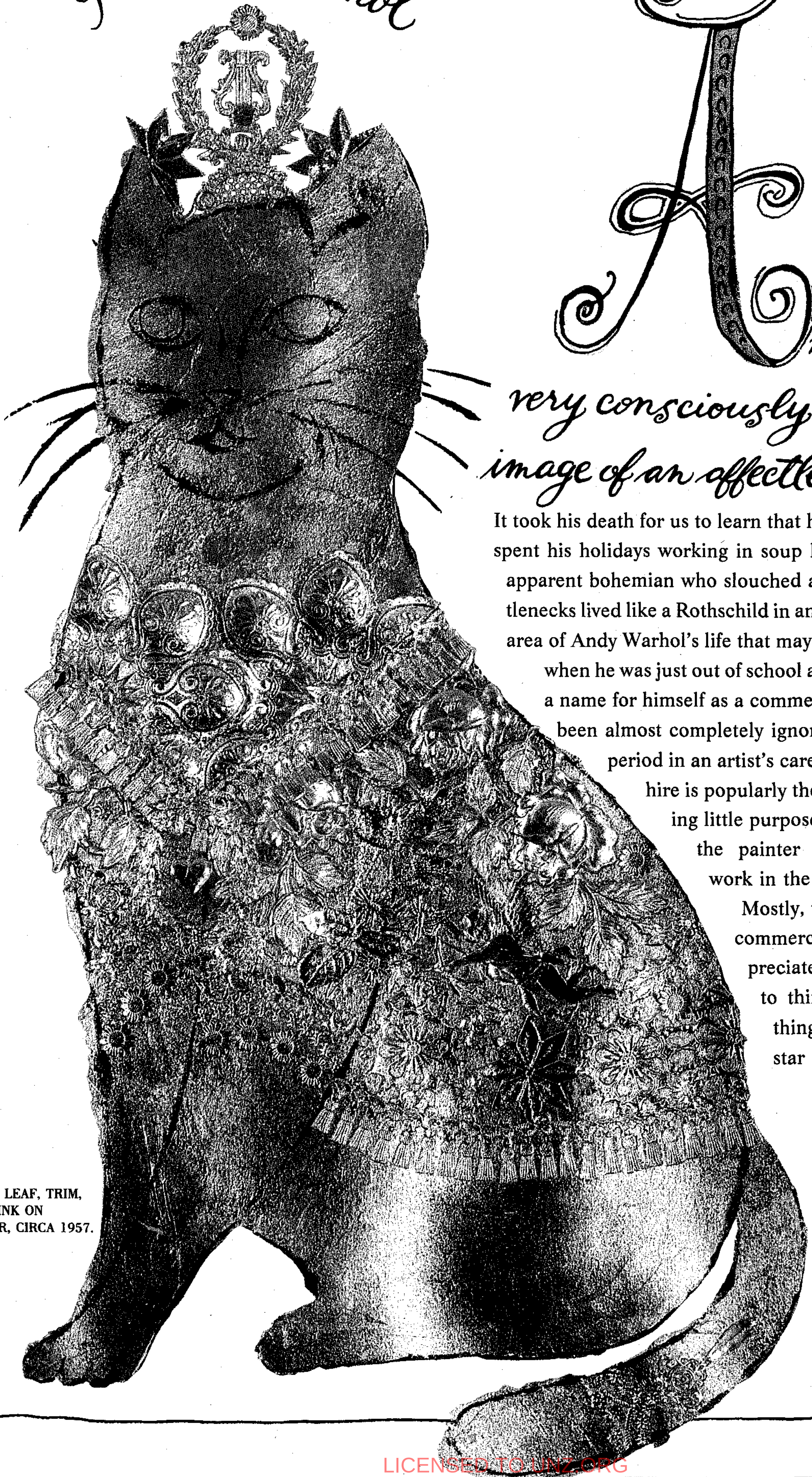
Philip Pearlstein

By Jesse Kornbluth


Andy Warhol

THREE-PANEL SCREEN,
SILVER LEAF AND PAINT
ON WOOD, CIRCA 1958.

Pre-Pop Warhol



GOLD LEAF, TRIM, AND INK ON PAPER, CIRCA 1957.

Andy Warhol very consciously cultivated the image of an effectless automaton.

It took his death for us to learn that he was an active Catholic who spent his holidays working in soup kitchens, to discover that the apparent bohemian who slouched around in blue jeans and turtlenecks lived like a Rothschild in an East Side townhouse. Yet the area of Andy Warhol's life that may be the richest in revelation—when he was just out of school and working overtime to make a name for himself as a commercial artist in New York—has been almost completely ignored. In part, it is because the period in an artist's career when he is a craftsman for hire is popularly thought to be a lesser time, having little purpose except to pay the rent while the painter produces his breakthrough work in the fine arts.

Mostly, though, Warhol's decade as a commercial artist has been underappreciated because it is very difficult to think of Andy Warhol as anything other than an ageless Pop star and media mutant. For War-

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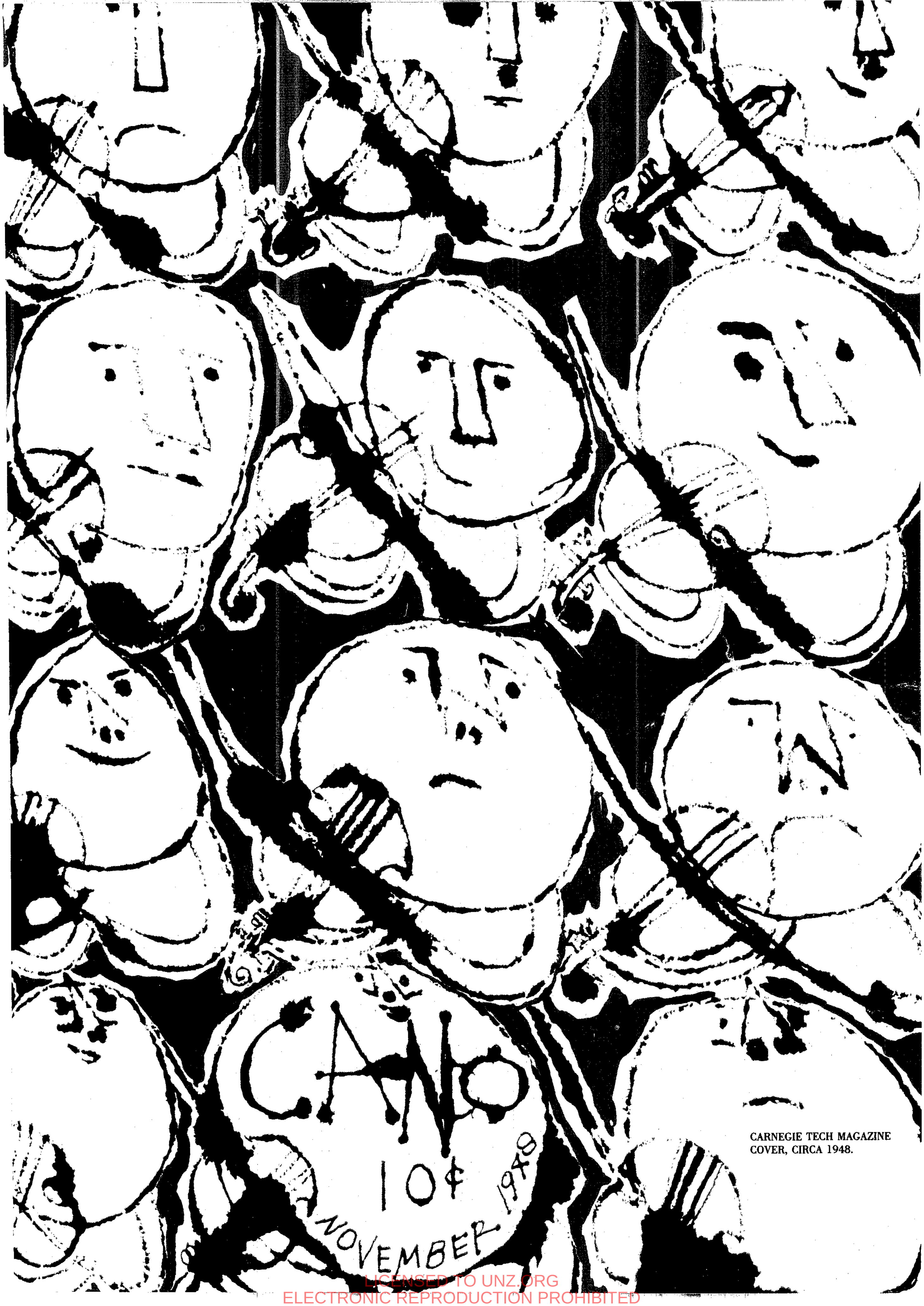
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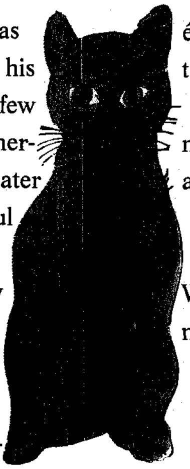
CARNEGIE TECH MAGAZINE COVER, CIRCA 1948.

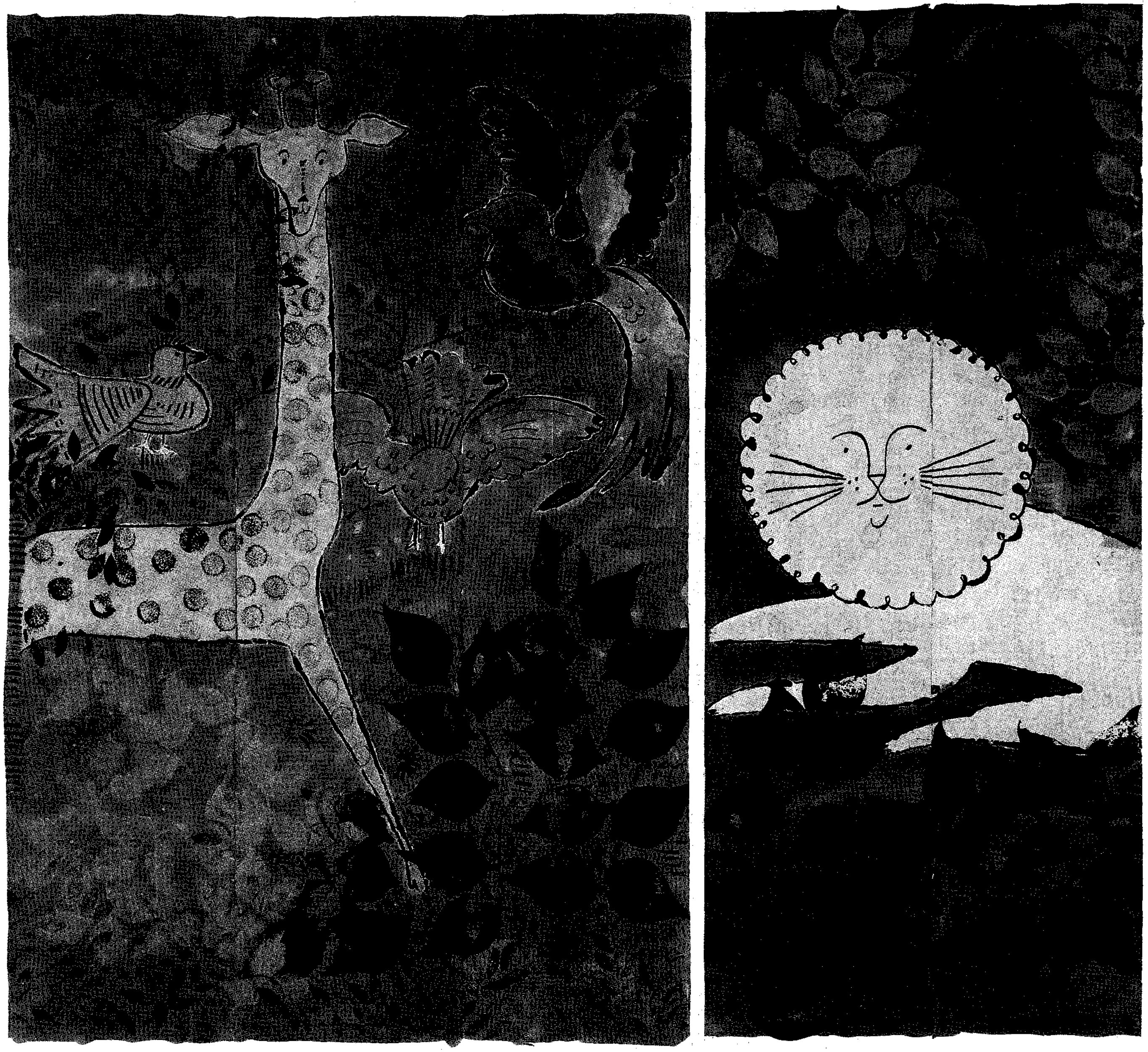


hol, this obscuring of his personal and artistic roots was very convenient. It was also entirely deliberate. In his books, he downplayed his origins—he devoted only a few paragraphs to his childhood—and passed off his commercial years in a dozen unrevealing pages. And in his later interviews, he provided journalists with such colorful scenes that few took the trouble to explore his past.

For years, the conventional wisdom in art-history circles held that Warhol's Pop period represented a clean break from everything he had done. Later on, historians may reevaluate this beginning body of work and find it as extraordinary as the brash, attention-getting silk screens that made him famous. For now, we meet Andy Warhol—the artist and the man—before he learned how to use the media to turn his life into his greatest piece of conceptual art. We discover Warhol's passionate commitment to his career. We trace how the young Warhol—the prodigy, the outsider, the impoverished émigré from Pittsburgh—transformed himself, in less than a decade, into the most successful commercial artist of his time. And we begin to understand the connection between the early period and the soup cans and movie icons that are currently considered his chief legacy.

From a very early age, the practically albino Andrew Warhola, the second son of Czech immigrants of very modest means, was known as "Spot." When he was twelve, his father died; to help out, Andy sold fruit from a truck. And yet, somehow, he graduated from high school in Pittsburgh when he was fifteen, enrolled at Carnegie Institute of Technology in 1945, and began studying painting and drawing.

Philip Pearlstein, who was his classmate, recalls Andy Warhola—he would shorten the name in 1949—as "very naïve and open. He was like an angel in the sky at the beginning of his college time." But the silent, precocious Warhol



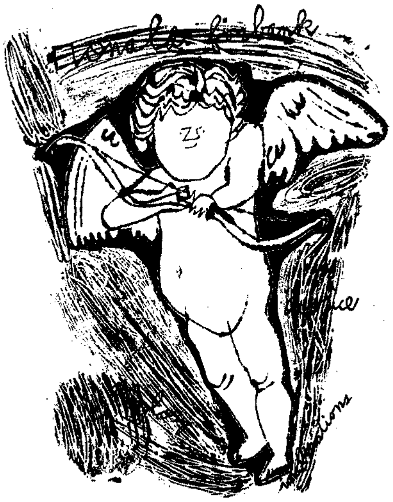
FASHION-SHOW BACKDROP, TEMPERA ON WINDOW SHADES, CIRCA 1955. TOP: HAND-COLORED PRINT, 19 was far from an outcast at Carnegie. "We were *all* shy," recalls his classmate Arthur Elias, "so he was very much part of the group." And there were flashes, even then, of the seemingly bored observer Warhol would become. Once, walking with Elias across the Carnegie campus, Warhol said without preamble, "Entertain me."

AFTER WARHOL'S GRADUATION IN 1949, NEW York beckoned. During his summer breaks, he'd worked at a Pittsburgh department store, a job involving some construction in the windows and a great deal of scouring *Vogue* and *Harper's Bazaar* for ideas. Those magazines, Pearlstein has recalled, "gave him a sense of style and other career possibilities. So I talked him into going to New York that summer."

Using Pearlstein's apartment as a base, Warhol began to look for work as a commercial artist. For a portfolio, he used a paper bag. He wore wrinkled chinos, a baggy shirt, and sneakers—clothes that emphasized his disturbingly pale complexion and his bulbous nose. He was, in sum, a latter-day Chaplin tramp: "Raggedy Andy" or "Andy Paperbag."

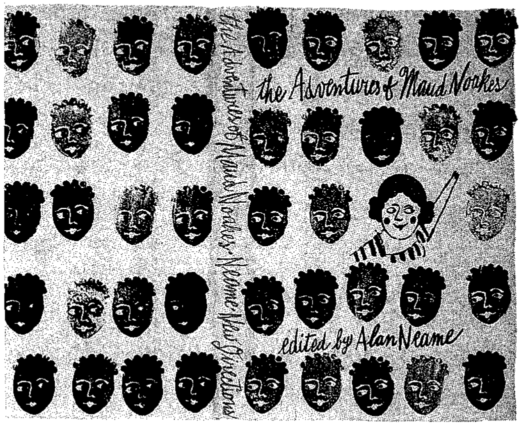
What made this young man unforgettable, however, was his art, which was like no one else's. "I always wanted to see how my work would look if it was printed," he told a friend. First, Warhol would make a pencil sketch. His hand moved quickly and unerringly; his images were strong and, quite often, powerful. He would then place a piece of water-resistant paper over the sketch and trace the original very quickly in ink. At this point, the image was even bolder.

Warhol was now ready for the final, critical stage: press-

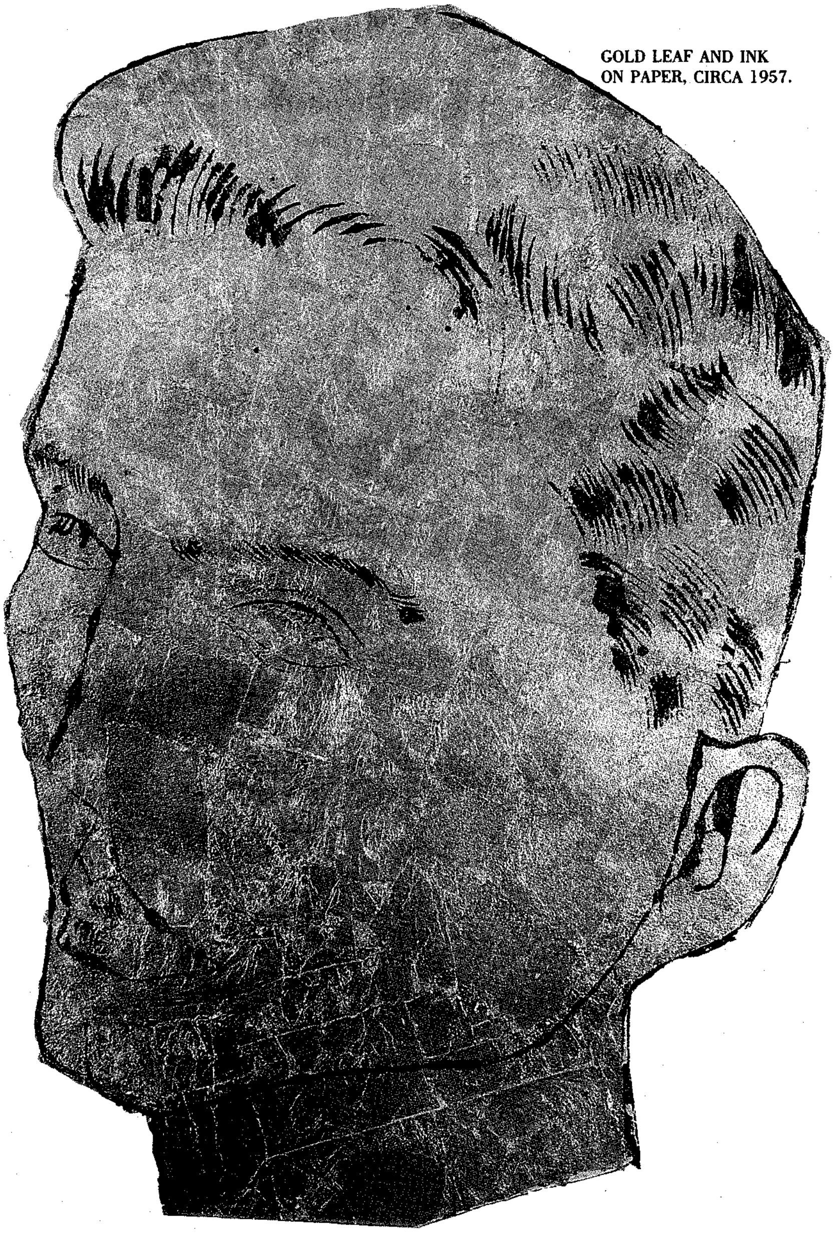


BOOK JACKET, 1951.

ooking for work here, Varhol used a paper ag as a portfolio.


the Adventures of Maud Noakes
The Adventures of Maud Noakes Alan Neame New Directions
edited by Alan Neame

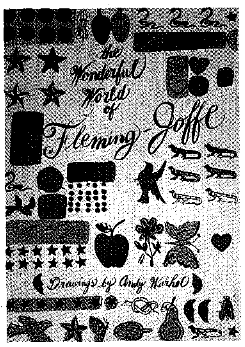
BOOK JACKET, 1961.



GOLD LEAF AND INK ON PAPER, CIRCA 1957.

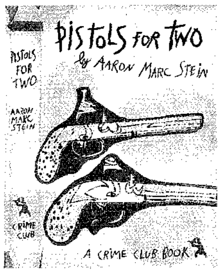
ing the moist tracing against a sheet of cheap watercolor paper. This third-generation image did indeed look like a printed reproduction of a pen-and-ink drawing—and then again, it didn't. Some of the lines were blotted and thick. Others were thin or broken. Whatever the final result, the ultimate image was vastly more interesting than the pencil original. Each was technically accomplished, and each had the slightly off-center point of view that made a Warhol drawing different—even when he was only drawing shoes.

EIGHT MONTHS AFTER HIS ARRIVAL IN NEW York, Warhol was confident enough of his ability to get work to leave Pearlstein's apartment and join seven other struggling young talents in a basement at Manhattan Avenue and 103rd Street. From the art commune, Warhol moved to a cold-water flat in the East Seventies. When he was twenty, his mother showed up and became his first dependent—a good-hearted woman who wore housedresses, spoke her own brand of English, and never wondered why her son didn't furnish his apartment. By the mid-fifties, the Warhols were installed at Lexington Avenue and 87th Street in an apartment sufficiently elegant to have been passed on to Warhol's stylish executor, Fred Hughes.


the Wonderful World of Fleming-Joffe
Drawings by Andy Warhol

COLORING BOOK, CIRCA 1960.

The only way a commercial artist could better his situation so quickly was by taking on more work than one person could reasonably do and then hiring assistants to fulfill his assignments. This way of working is now commonplace; in the early fifties, it was close to revolutionary.



BOOK JACKET, 1951.

> *He was too shy to speak, so he drew a butterfly, and handed it to Greta Garbo.*

His first assistant was Vito Giallo. In the morning, Warhol would show Giallo the drawings he'd made late the previous evening. It was then Giallo's job to do the wet-ink tracing and make the blotted impression. "Whatever came out was okay," Giallo says. "I'd finish a drawing, and he'd initial it—it was almost too easy." After lunch, Warhol made his rounds of art directors and advertising agencies. And then his second shift began, for even then he couldn't bear to be alone. "At night, we'd go to movies and parties—we palled around a lot," Giallo recalls. "He never talked about himself and only mentioned one brother once."

When Giallo left the studio, he was replaced by Nathan Gluck. "Andy would come home from a business appointment with the New York *Times* or some fashion magazine loaded down with shoes, jewelry, perfume bottles, hosiery, or other fashion accessories," Gluck recalls. "My job was to make careful drawings of these and, sometimes, to create a layout with them. Andy would make changes in composition or corrections on the drawings."

If Andy Warhol ever turned down any commercial work, no one has come forward to reveal that historic moment. Warhol seems never to have told an art director that an assignment didn't interest him or that he didn't quite know how to tackle it. As a result, he drew anything and everything—with equal ease.

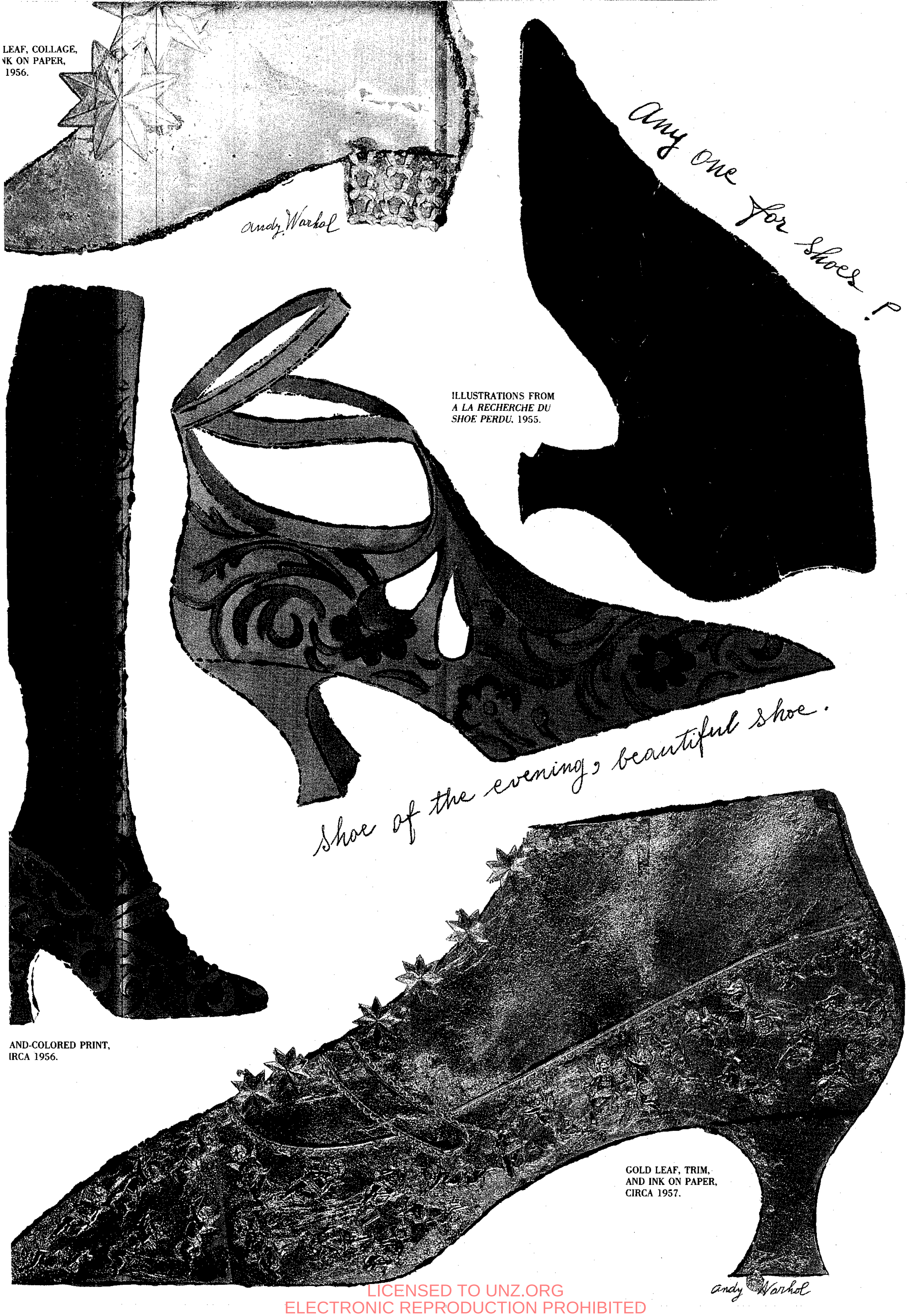
His range was vast. For Bergdorf's, he made Christmas cards and stationery. He did book jackets for New Directions. Possibly believing that Amy Vanderbilt was a direct descendant of the commodore's, he agreed to illustrate her *Complete Book of Etiquette;* the work was so tedious, however, that he turned the job over to a friend, giving him his entire fee and keeping only the credit for himself. And at both Bonwit Teller and Tiffany, he created windows for the legendary display director Gene Moore.

Warhol's biggest break came in 1955, when he became the regular illustrator for the shoe ads that I. Miller placed in the New York *Times.* It was through this campaign that Warhol's style became the epitome of all that was sophisticated and witty in commercial art.

FOR ALL HIS COMMERCIAL success, Warhol didn't neglect his private work—or his desire to meet celebrities. In 1952, he had his first show, of drawings based on Truman Capote stories. This wasn't because he admired Capote's literary style—it's doubtful he got all the way through any of Capote's works—but because he had a huge crush on him.

Some years later, when Warhol moved on to new idols, he got himself invited to a picnic with Greta Garbo. He was too shy to speak, so he drew a butterfly and handed it to her. "She looked at it, bemused," a friend recalls. "At the end of the day, she absentmindedly crumpled it and left it behind. Andy had his mother write on it: 'Crumpled butterfly by Greta Garbo.' "

It was common practice in that decade for commercial


andy Warhol
Any one for shoes?
Shoe of the evening, beautiful shoe.
andy Warhol

LEAF, COLLAGE,
NK ON PAPER,
1956.

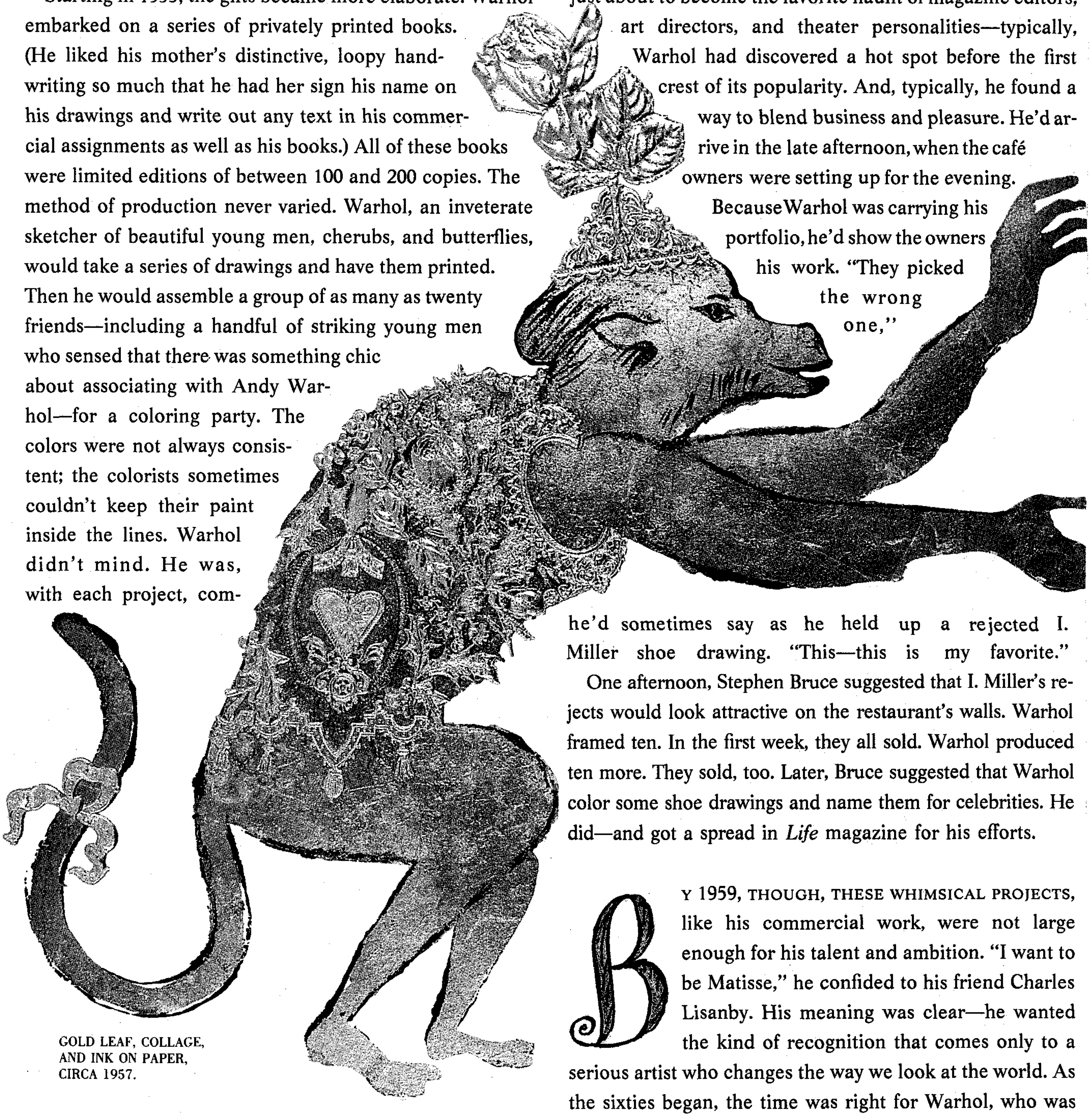
ILLUSTRATIONS FROM
*A LA RECHERCHE DU
SHOE PERDU*, 1955.

AND-COLORED PRINT,
IRCA 1956.

GOLD LEAF, TRIM,
AND INK ON PAPER,
CIRCA 1957.

artists to send monthly mailings to art directors and give them presents at Christmas. These promotional mailings were usually reproductions of the artist's graphic work; the Christmas presents were generally liquor or candy. In this field, Warhol stood alone—at Christmas, he'd send one vermeil rose from Tiffany. And each month, he'd send art directors hand-finished work that looked for all the world like original art. He might, for example, mail out stamps of hand-colored butterflies. Or packages of birdseed, with instructions to plant the seeds and watch as they grew to become birds.

Starting in 1953, the gifts became more elaborate. Warhol embarked on a series of privately printed books. (He liked his mother's distinctive, loopy handwriting so much that he had her sign his name on his drawings and write out any text in his commercial assignments as well as his books.) All of these books were limited editions of between 100 and 200 copies. The method of production never varied. Warhol, an inveterate sketcher of beautiful young men, cherubs, and butterflies, would take a series of drawings and have them printed. Then he would assemble a group of as many as twenty friends—including a handful of striking young men who sensed that there was something chic about associating with Andy Warhol—for a coloring party. The colors were not always consistent; the colorists sometimes couldn't keep their paint inside the lines. Warhol didn't mind. He was, with each project, combining all his pleasures—art, male friendship, social and professional advancement.



GOLD LEAF, COLLAGE, AND INK ON PAPER, CIRCA 1957.

In 1954, a charismatic Macy's window dresser named Stephen Bruce started Serendipity with two friends. As a café, it was an immediate success. As an influence on interior design, it was even more important. The walls were white, the floors were white, the merchandise was white—the only color was provided by recycled Tiffany lamps that the owners had bought at upstate flea markets for $5.

Andy Warhol, who loved beautiful surroundings, took to visiting Serendipity a few months after it was opened. It was just about to become the favorite haunt of magazine editors, art directors, and theater personalities—typically, Warhol had discovered a hot spot before the first crest of its popularity. And, typically, he found a way to blend business and pleasure. He'd arrive in the late afternoon, when the café owners were setting up for the evening. Because Warhol was carrying his portfolio, he'd show the owners his work. "They picked the wrong one," he'd sometimes say as he held up a rejected I. Miller shoe drawing. "This—this is my favorite."

One afternoon, Stephen Bruce suggested that I. Miller's rejects would look attractive on the restaurant's walls. Warhol framed ten. In the first week, they all sold. Warhol produced ten more. They sold, too. Later, Bruce suggested that Warhol color some shoe drawings and name them for celebrities. He did—and got a spread in *Life* magazine for his efforts.

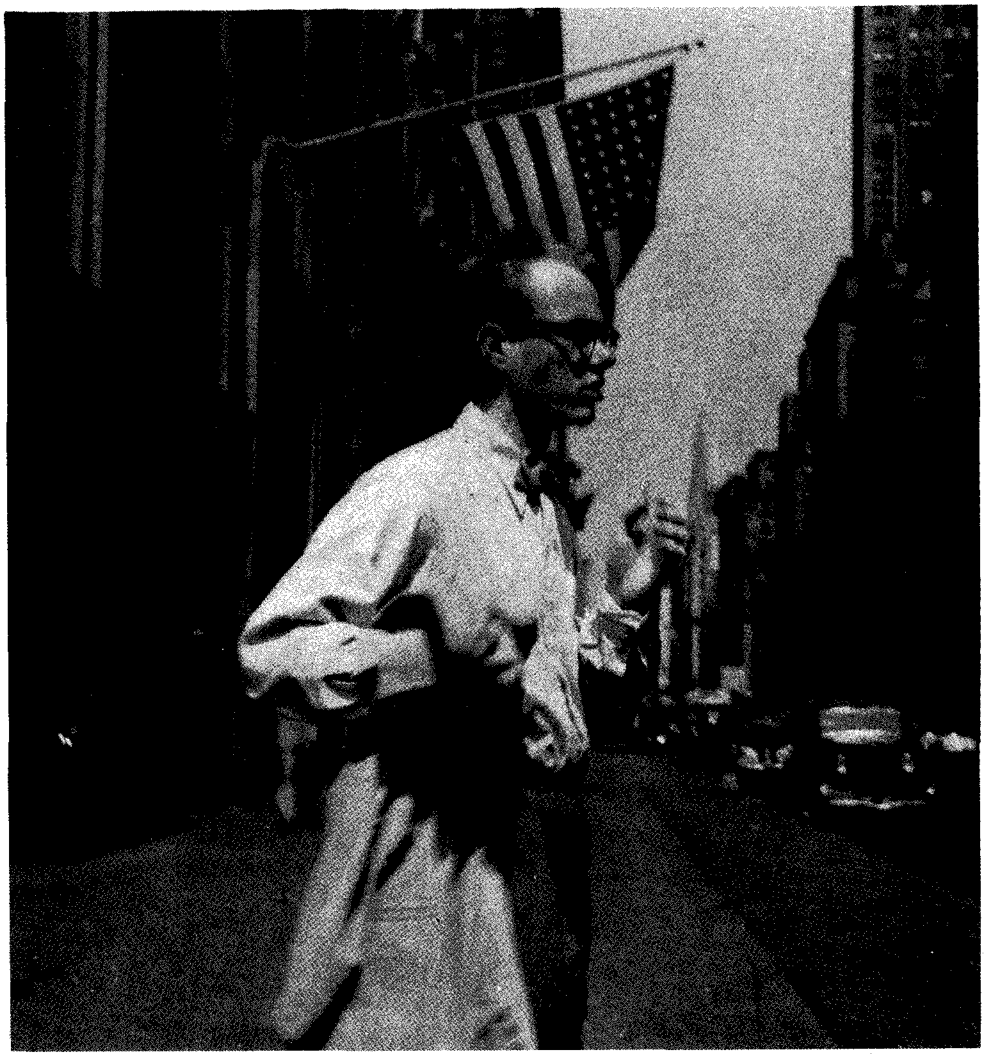
BY 1959, THOUGH, THESE WHIMSICAL PROJECTS, like his commercial work, were not large enough for his talent and ambition. "I want to be Matisse," he confided to his friend Charles Lisanby. His meaning was clear—he wanted the kind of recognition that comes only to a serious artist who changes the way we look at the world. As the sixties began, the time was right for Warhol, who was nothing if not a master of timing, to seek that recognition. All he needed was new subject matter and some new connections.

As art matchmaker Emile de Antonio was introducing him to dealers and art historian Henry Geldzahler was encouraging him to make pure Pop paintings, Warhol began, for the first time, to downplay his commercial work. When collectors came to see his Coke bottles and soup cans, he'd put his advertising drawings away and ask Nathan Gluck to go out for lunch. Only one thing didn't change: As late as 1963, he was *still* accepting more commercial work than he was turning down.

Once he'd sold his first Pop painting, however, Andy Warhol's commercial period was over. A new commercial period was beginning, and this time, Warhol would know how to convince the art world that it was the real thing. As the sixties went on and Warhol's chilly icons of American life defined his era, he became the media superstar he wanted to be. Fame brought distance and rendered him unknowable. By the beginning of the seventies, his deepest relationship was probably with the distant multitudes.

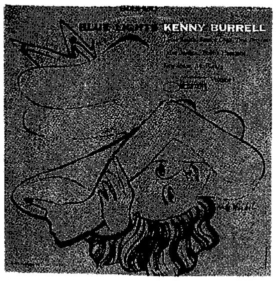
But underneath the silver wig, behind the persona now entombed by his own metallic self-portraits, he was still the shy, unknown artist who judged his success by how much work he sold that year and who was completely amazed by any praise that came his way. For such a man, yesterday was unimportant—there was no way it could help you paint today.

Warhol's relentless and unceasing pursuit of the next thing pressed his early work deep into the background and did his pre-Pop art a real disservice. For these striking images are not only beautiful in themselves, they are clearly the creations of a gentle man and a gifted artist with a unique vision of what constitutes beauty.



ANDY WARHOL IN NEW YORK, CIRCA 1949.

RECORD COVER, 1958.



As the sixties went on, Warhol's chilly icons of American life defined the era.

AND THIS IS UNSETTLING, BECAUSE ANDY WARhol is generally known as the painter who did more than the other Pop artists of the sixties to remove feeling and humanity from art. For some critics and collectors, that's a considerable compliment. For others—lovers of great draftsmanship, in particular—there's much more to praise and appreciate in these accessible and emotion-filled images made by the younger Warhol. Are they as fine as his Pop masterpieces? Perhaps. Certainly, at the very least, they show that the lightning bolt of genius didn't strike Warhol in 1961 or 1962—it was there all along, in work that becomes more delightful as it is finally recognized and valued. ▬

Photograph by Philip Pearlstein.

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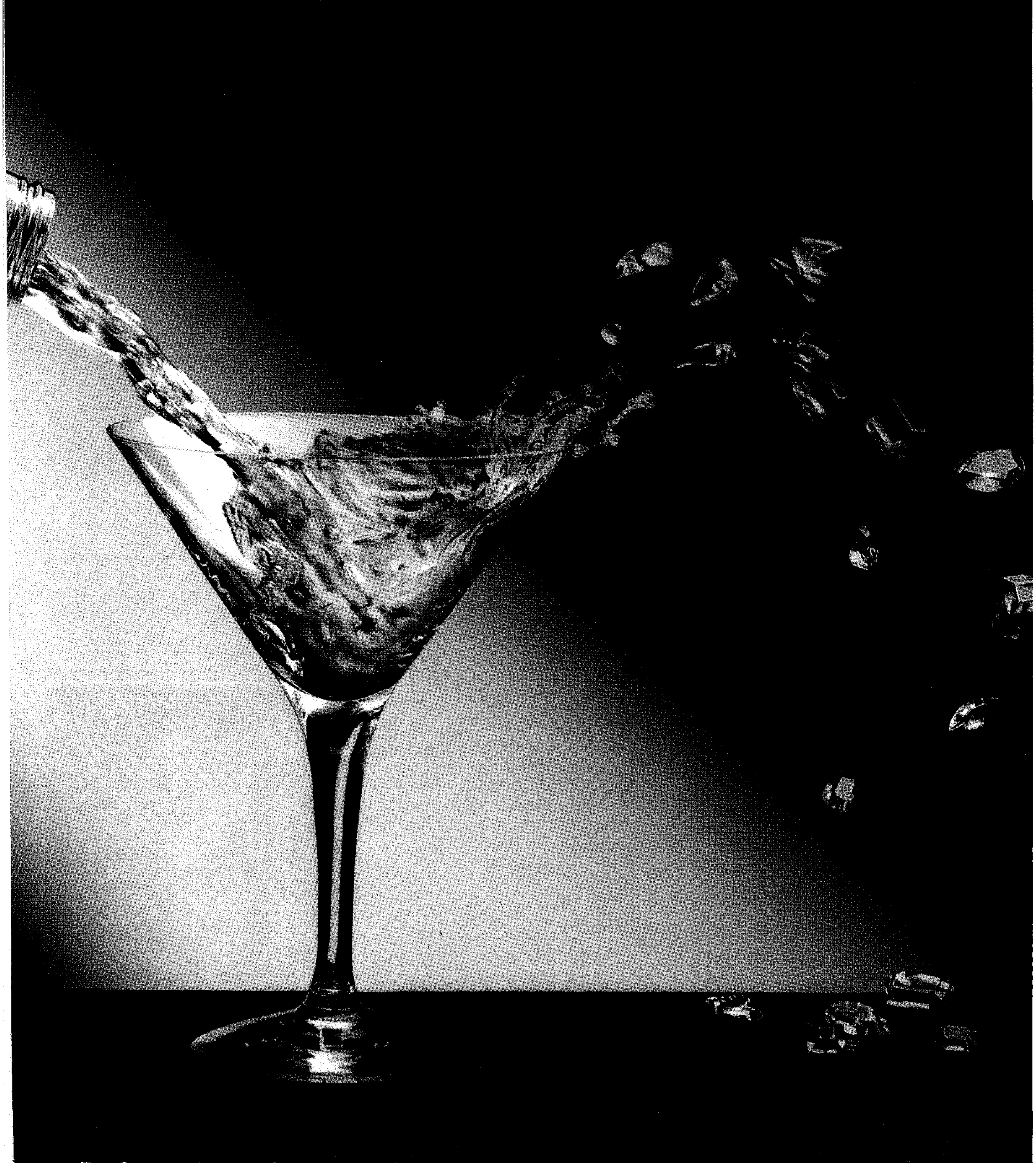


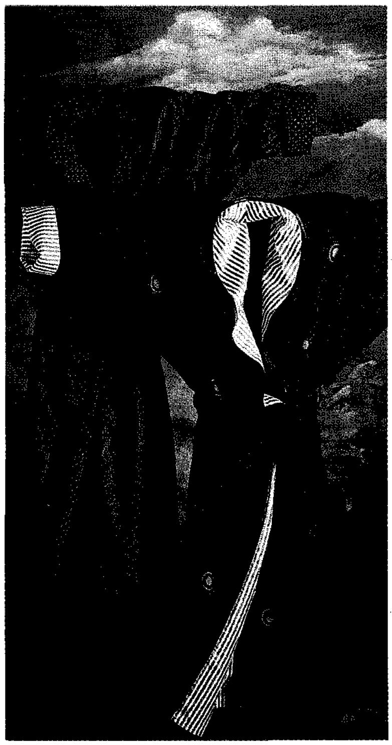
BEST BETS

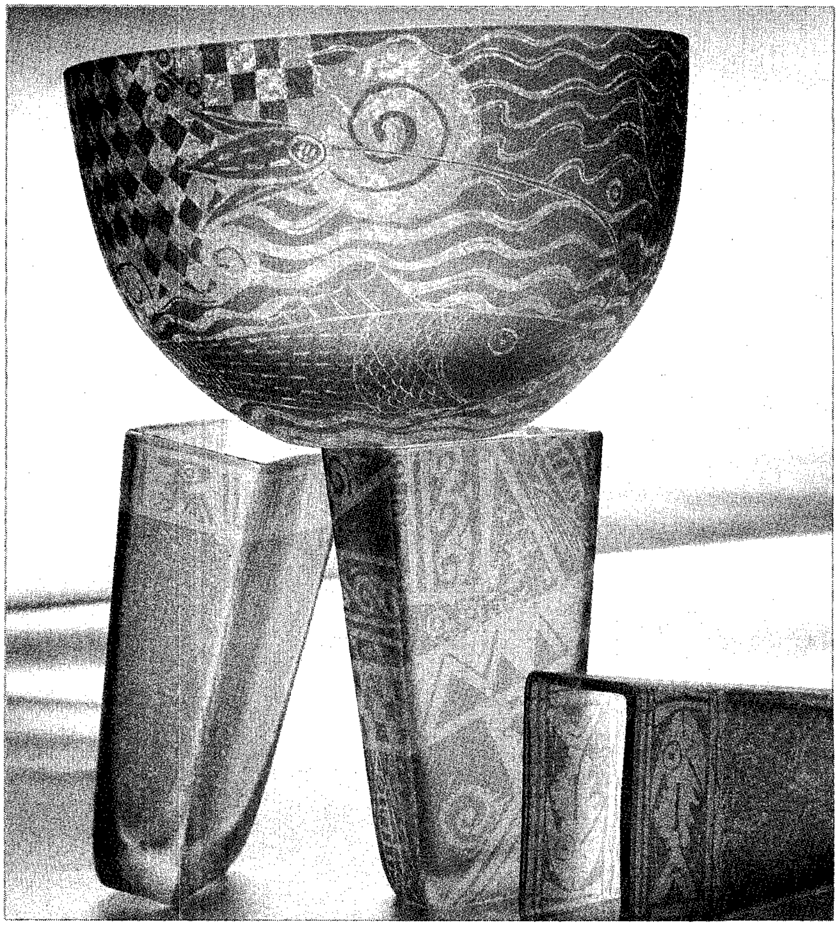
The best of all possible things to buy, see, and do in the best of all possible cities.

By Corky Pollan

Eurodash

Although we call them bathrobes, Europeans think of them as day coats and wear them everywhere. Designed by Karin Srb, daughter of Margaretha Ley of Escada, and made in West Germany of Italian, French, and German fabrics, they're soft and slouchy and come in cotton paisleys or amusing linen, cotton, or wool prints to fit both men and women (around $425).
BLOOMINGDALE'S/*Fourth floor*
MACY'S/*Second floor*

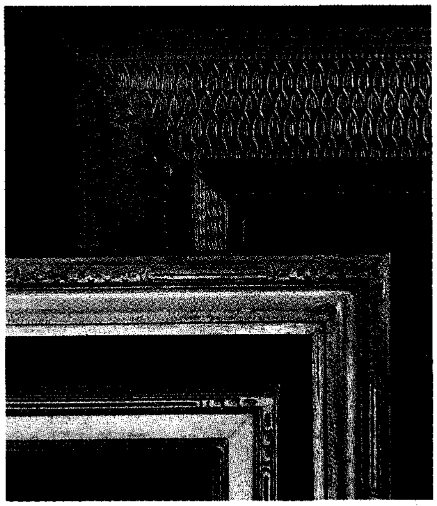




Frost Horizon

It's not surprising that Penelope Wurr trained as a printmaker: She brings a strong sense of graphics and a tactile quality to her glass. Adapting techniques from printmaking—enameling on frosted glass, the reverse of etching—Wurr creates bowls and vases of luminous beauty (bowl, $350; vases, $100 and $175).
BARNEYS/*Chelsea Passage*

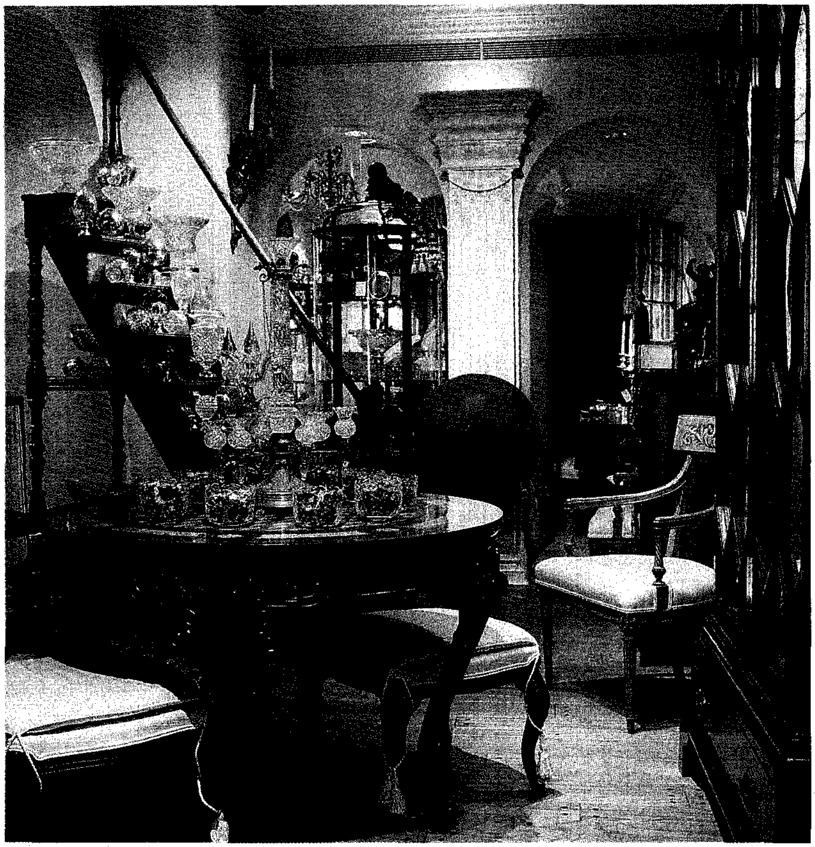
Hall of Frame



The arts-and-crafts movement was more than a "style"—it was a philosophy that espoused simple design and honest construction as a means of promoting physical and moral well-being. And the movement produced more than tables and chairs. It covered silver, lighting, ceramics, and, yes, frames. "The Art of the Frame" is the first exhibition to feature these American gems of the movement. Handsomely carved but lightly gilded and less ornate than earlier ones, they harmonized with artwork instead of reflecting the owner's wealth. Charles Prendergast, Stanford White, James McNeill Whistler, Frederick Harer, and others of the movement carved and incised their frames, then signed them to signify that these were indeed independent works of art.
"THE ART OF THE FRAME"/*Eli Wilner & Company/1525 York Avenue, near 80th Street/744-6521/October 26 through November 28*

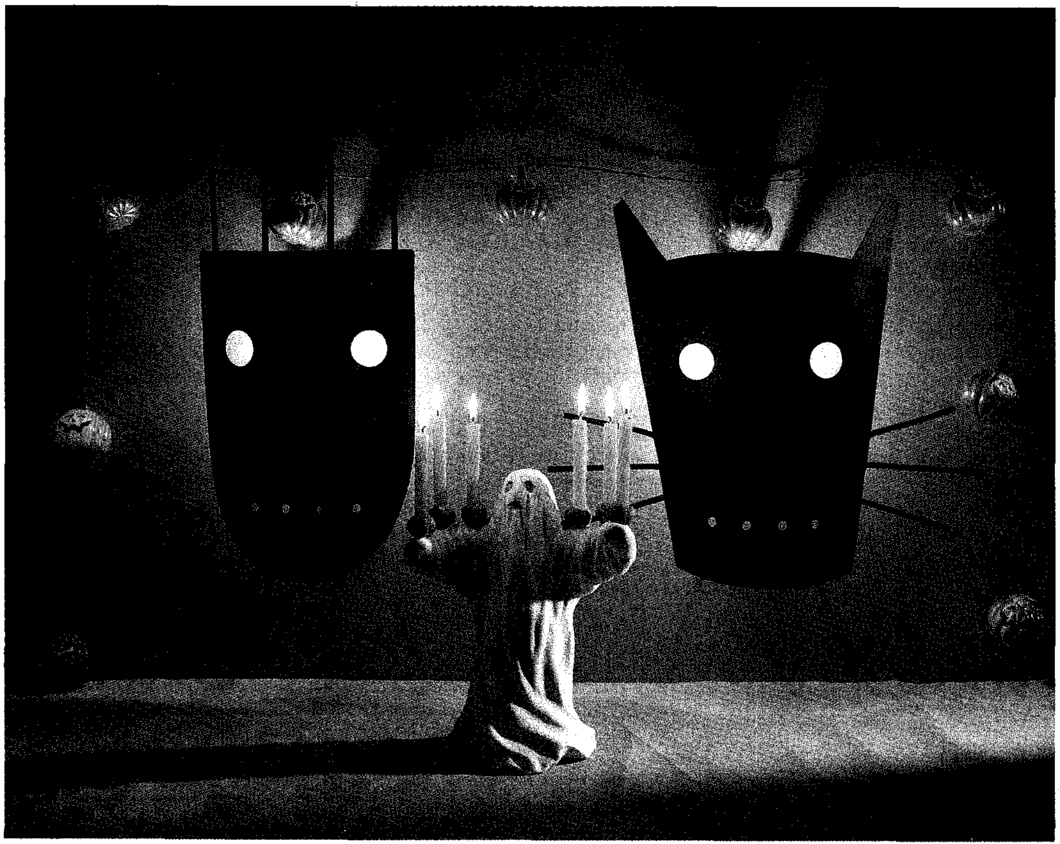
Photographs: left, Michael Sahaida; top, David Lawrence; right, Paul Lachenauer.

Going for the Old



David Harte is an interior designer, and he knows the importance of finding just the right *objet* for a room. So when he pulled together Severin Wunderman's new store, Julian Graham-White, he filled it with a myriad of English and French collectibles and eccentricities. The interior, designed with elements of famous New York structures, has a banister that once graced Barbara Hutton's home, architectural fittings from the Carnegie mansion, and a bathroom sink from the Pierpont Morgan manse. And Julian Graham-White, an English nobleman, peers down from a painting over a mantel rescued from a Park Avenue home. The antiques are as eclectic as the interior, as distant as the eighteenth century, and as recent as the twenties. Tea caddies, decanters, treen boxes, fitted alligator suitcases, newel posts, crystal bibelots, and inkwells fill the artfully arranged shelves. And there are larger finds, too—a Carlton House desk, assorted irresistible cabinets, chairs, tray tables. And if you can't find the *objet* you're looking for, the shop will locate the treasure and clear it through Customs within 72 hours—at no extra charge. (From $45 for an antique wooden ruler to $1,650 for an old steel horse's head to $55,000 for an 84-piece set of eighteenth-century crystal stemware.)

JULIAN GRAHAM-WHITE, LTD./*957 Madison Avenue, near 75th Street/249-8181*



Fright Lights, Big City

Fire and illumination were a part of Halloween from the beginning. The ancient festival of All Hallows' Eve celebrated the ritual of rekindling fire for the coming year. In keeping with tradition, here's light in quirky guises: plastic pumpkins strung like Christmas bulbs ($20), a ghostly ceramic candelabrum ($25), and Acme Robots' metal mask sconces ($275).

PUMPKIN LIGHTS/*Ellen O'Neill's Supply Store/242 East 77th Street/879-7330*

CANDELABRUM/*E.A.T. Gifts/1062 Madison Avenue, near 80th 861-2544*

SCONCES/*Civilisation 78 Second Avenue 254-3788*

Photographs: top, Mara Singer; bottom, Michael Sahaida.

Movies/David Denby

NIGHT MOVES

"...*The Accused* is Jodie Foster's first full-scale, grown-up performance in the movies, and it has range and heart..."

AND JUSTICE FOR SOME: *Foster and Kelly McGillis.*

IN **The Accused**, JODIE FOSTER PLAYS AN uneducated, foulmouthed young waitress just barely hanging on to her self-esteem. Sarah lies and cuts corners; she's probably the kind of bright girl who was impossible to teach in school—her honor depended on thwarting the teachers and studying as little as possible. She's smart, but she's never put much together for herself. Part of the reason is that people like to cut her down to size. Her anger, which is right under the surface, is provocative, and the way Foster plays Sarah, it is also self-destructive.

This is Foster's first full-scale, grown-up performance in the movies, and what she does has range and heart. In the fast-food restaurant where Sarah works, her long blonde hair tucked under a blue cap, Foster is a smiling twinkie, eager to please. But at home in her trailer—*her* home, *her* trailer—she pours one Johnnie Walker Red after another, and she's a tough customer, snappish, a little crude. When she gets mad, she shows off sexually—that's her form of defiance. The movie is set in Washington State, but Foster uses a nonspecific working-class slur. At one point, Sarah chops off her hair and puts on tight jeans, and Foster makes her strut like Madonna. In a few years, Sarah might settle into a brawling marriage and have three children. Right now, an ordinary girl whose unhappiness makes her not so ordinary, she's Madonna as a loser.

The Accused begins with Sarah's running out of a roadhouse in the middle of the night. She's been gang-raped—held down on a pinball machine by three men in the back room of the bar. The men are arrested and charged, but the case never goes to trial. Katheryn Murphy (Kelly McGillis), the assistant district attorney who's prosecuting the case, thinks that Sarah would make an unreliable witness on her own behalf. On the night of the crime, she was drinking heavily and flirting with guys in the bar; in court, she might tell defensive little fibs. Without asking Sarah's permission, Katheryn, a bustling careerist afraid of losing a case, makes a deal with the defense attorneys: The men plead guilty to a lesser charge—reckless endangerment—and go to prison for only nine months.

But Sarah is furious, chagrined. One reason the rape humiliated her so much was that her desire to enjoy herself—she was dancing and feeling good when the trouble began—was used against her. Now she's being treated by the yuppie prosecutor as a stupid whore. Impressed by Sarah's anger, Katheryn starts a new case, charging three other men in the bar—men who watched, goading and cheering the rapists on—with "criminal solicitation." Sarah, her hair cut neatly, looking rather demure, finally gets to appear as a witness and tell her story. Then, and only then, do we get to see what actually happened. Not entirely to our surprise, on the night she was attacked, Sarah was not as demure.

The Accused was produced by the team of Stanley Jaffe and Sherry Lansing, who earlier produced *Fatal Attraction* and who seem to be making a career out of packaging women's rage. *Fatal Attraction* started out as a feminist complaint against selfish men and was turned into a kill-the-witch gothic horror film. But *The Accused* has been done responsibly and realistically, in the gutsy, explicit style of a liberated TV movie. (The film both draws on and alters the circumstances of the famous 1984 case in which a woman was raped by four men on a pool table in New Bedford, Massachusetts.) Writer Tom Topor, who provided a feast of self-righteousness for Barbra Streisand to gorge herself on in *Nuts*, hasn't written grandstanding speeches this time, though he has discovered a new vice—dawning-of-sisterhood scenes, halting and heartfelt, in which the rough prole and the silks-and-pearls assistant D.A. (an intentionally condescending performance by McGillis) discover that they actually like each other. The scenes are embarrassing because they haven't been written and aren't played with enough force to overcome their inherent sentimentality.

The Accused is out to prove a thesis—that inducing and watching a violent crime should be treated as a crime in itself. Generically, the movie is high-minded melodrama, and what saves it from sententiousness is Jodie Foster's performance—and Jonathan Kaplan's live-wire direction. Kaplan (*Over the Edge; Heart Like a Wheel*) comes out of an exploitation-movie background, which turns out to be a plus for this project; he has a talent for action and sensation, and he saves the picture from liberal starchiness. In the movie's opening shot, before Sarah comes tearing out of the roadhouse, Kaplan photographs the place, which looms in the distance, as if it were a

BARNEYS NEW YORK THE HUDSON RIVER AU BON PAIN THE ESPLANADE LOIS LANE TRAVEL THE COURTYARD OPTOMETRIC ARTS DONALD SACKS

COBBLER EXPRESS ST. MORITZ CHOCOLATIER UNITS PAPER BOUTIQUE EASTERN LOBBY SHOPS BREE LEGS BEAUTIFUL PLUS ONE FITNESS CLINIC TWIGS CASWELL-MASSEY THE STATUE OF LIBERTY

LIBERTY STREET

IT'S MORE NEW YORK NEW YORK

AT BATTERY PARK CITY

THE WINTER GARDEN KODO DRUMMERS RECTOR PLACE

PERL PHOTO ELECTRONICS MERCE CUNNINGHAM MANUFACTURERS HANOVER TRUST STATE OF THE ART IMMAGA MINTER'S VESEY STREET ANN TAYLOR SIXTEEN PALM TREES MARK CROSS RIZZOLI

Participating
Artists and Architects:

Vito Acconci

Dennis Adams/
Andrea Blum

Kim Adams

Judith Barry

Alan Belcher

Dan Graham

Susan Hiller

Hodgetts + Fung

Henry Jesionka

Kristin Jones
and
Andrew Ginzel

Michael Kalil

Kawamata

Jon Kessler

Kunst Brothers

Justen Ladda

Morphosis

Matt Mullican

Jean Nouvel

Joel Otterson

Nam June Paik

Liz Phillips

Robert Price

Martha Schwartz

Haim Steinbach

Mierle Laderman Ukeles

Jacques Vieille

Richard Wentworth

Stephen Willats

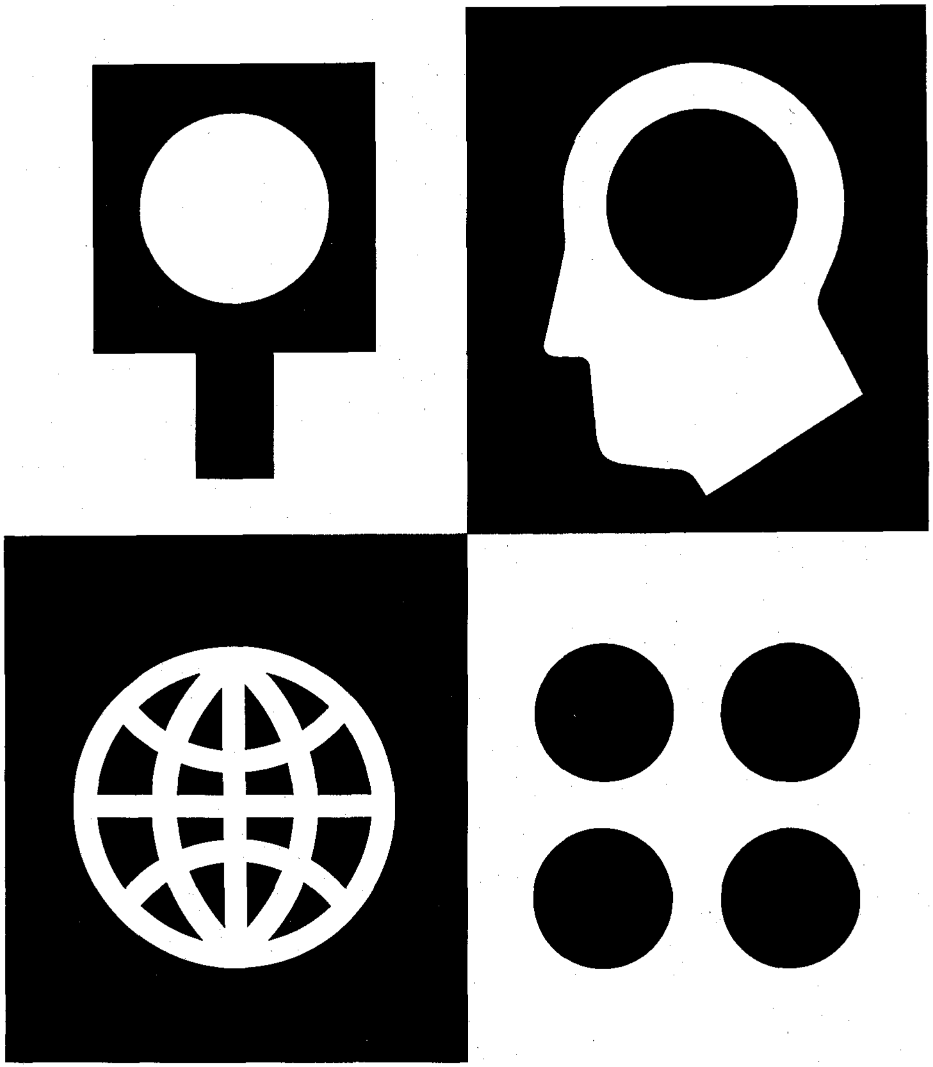
* * *

Design Concept:

David Childs

Frank Gehry

Audrey Matlock



MATT MULLICAN: Drawing for banner. 1988. 12" × 10¼". Courtesy Michael Klein, Inc.

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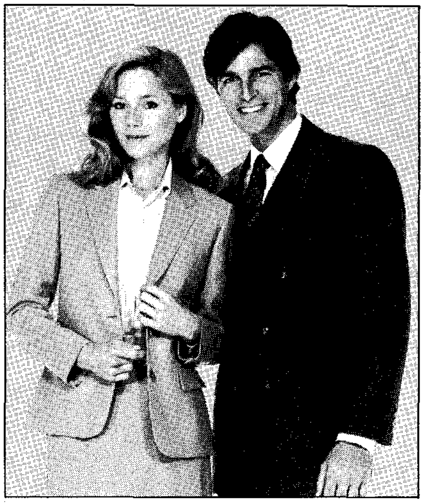

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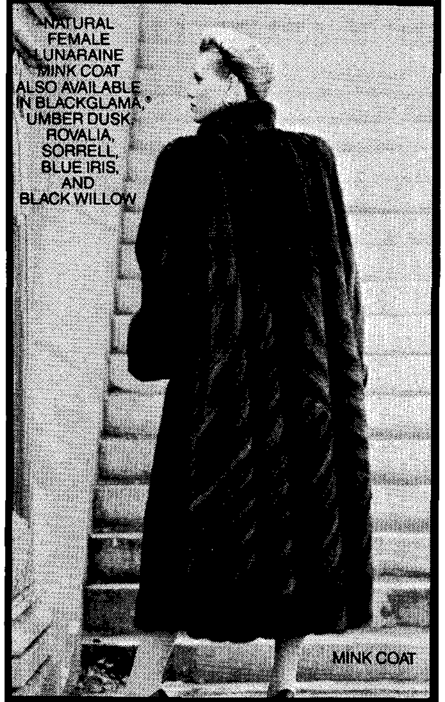

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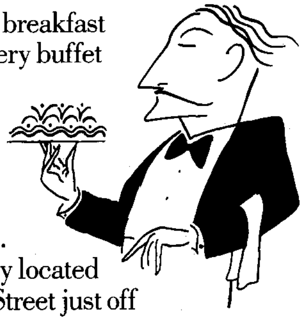

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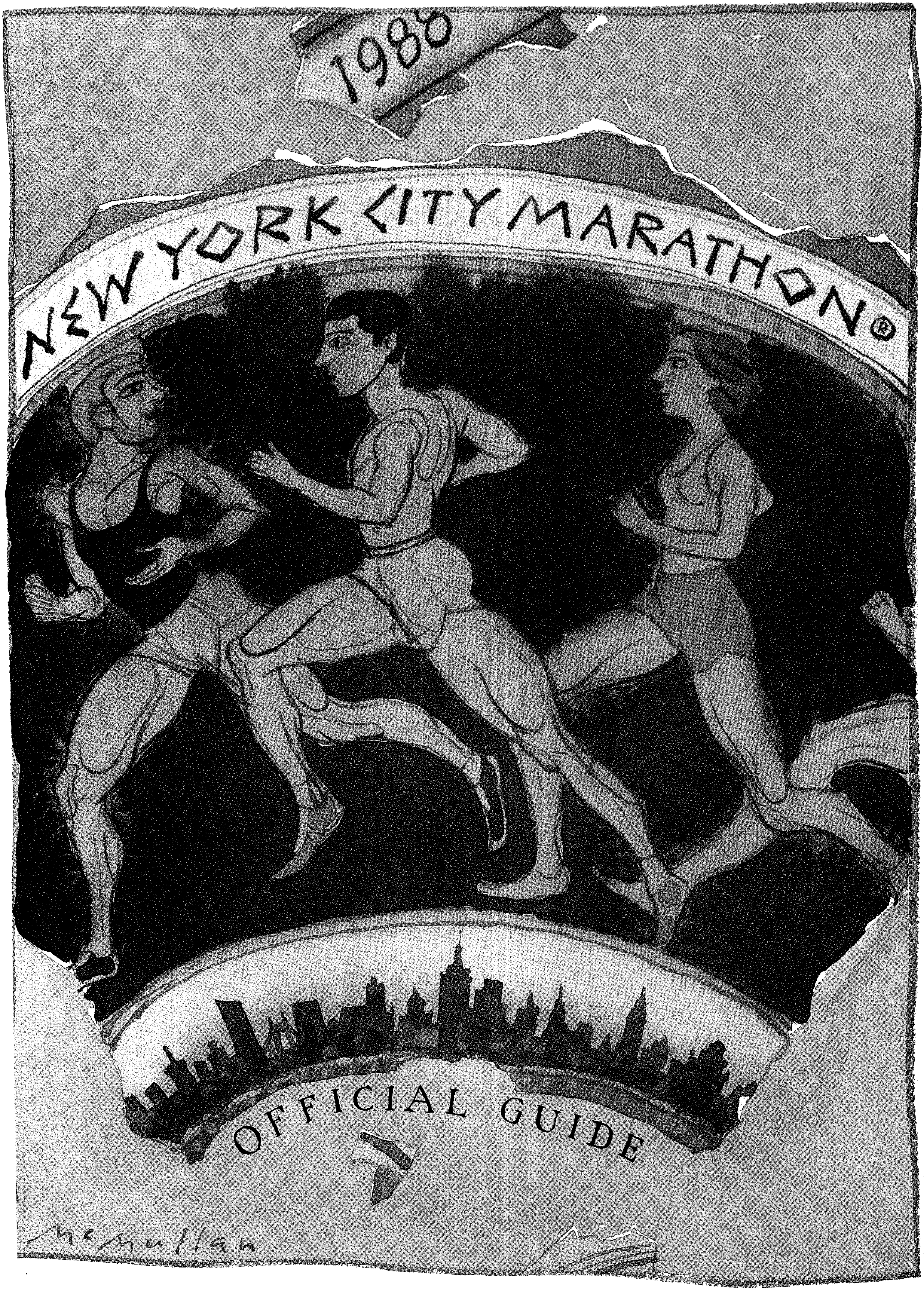
haunted house; later that night, when Sarah leads Katheryn back to identify her assailants (who are too arrogant to flee), Kaplan uses point-of-view shots to convey the loathing directed at the woman who has just been brutalized: The bar is a dark labyrinth as well as a pleasure grotto.

I disagree with Janet Maslin's view (New York *Times*, October 16) that the possibility of an audience's enjoying the rape scene compromises the movie. On the contrary, after all the spine-stiffening talk between Katheryn and Sarah about women's dignity, the movie needs the shock of sensuality and violence. What the filmmakers have done is risky, but it makes aesthetic sense; it even makes moral sense.

Sarah comes busting into the bar wearing a skimpy top and tight pants, she stares at one guy and then another, and she's got a screw-you attitude that couldn't be more sexy. Kaplan turns up the heat; he makes the dank air thick with desire. Sarah starts dancing with one of the men; she even lets him kiss her—and that's when things slip out of control. What follows grows more and more frightening. We in the audience watch, and though the scene truly is not enjoyable, it would be stupid to pretend it's not *interesting*; we can understand how a man might just stand around and do nothing. We become voyeurs, but voyeurs of a special kind—the movie forces us to become conscious of our interest and to judge it. *The Accused* insists that a woman should have the right to drink and to flirt without getting raped for it (a man would expect the same right). That's a finer moral point than most movies make, and the audience reaction becomes part of the point.

TEN MINUTES INTO **Madame Sousatzka,** I was muttering to myself that it was the kind of movie that should be booked into the Little Carnegie even though the theater was torn down years ago. The ultimate Russian Tea Room film, I thought—émigré piano teacher (Shirley MacLaine) beached on the shores of London, surrounded by a small colony of vulnerable people holding on to gentility in a crass and philistine world; teacher and Mama battling over handsome young virtuoso; lots of music, food, wine . . . .

But Shirley MacLaine's performance is more than just culture sauce. MacLaine has become a very tough bird. She does the grand manner, and it isn't easily likable. She makes Madame Sousatzka a bundle of affectations and real strengths, a violent mass of whimsies encasing a ruthless drive. Other people have *motives*, but Madame is pure. Oh, yes. It's an egotistical performance in an egotistical role, and it burns through the movie's tremulous sensitivity. ▬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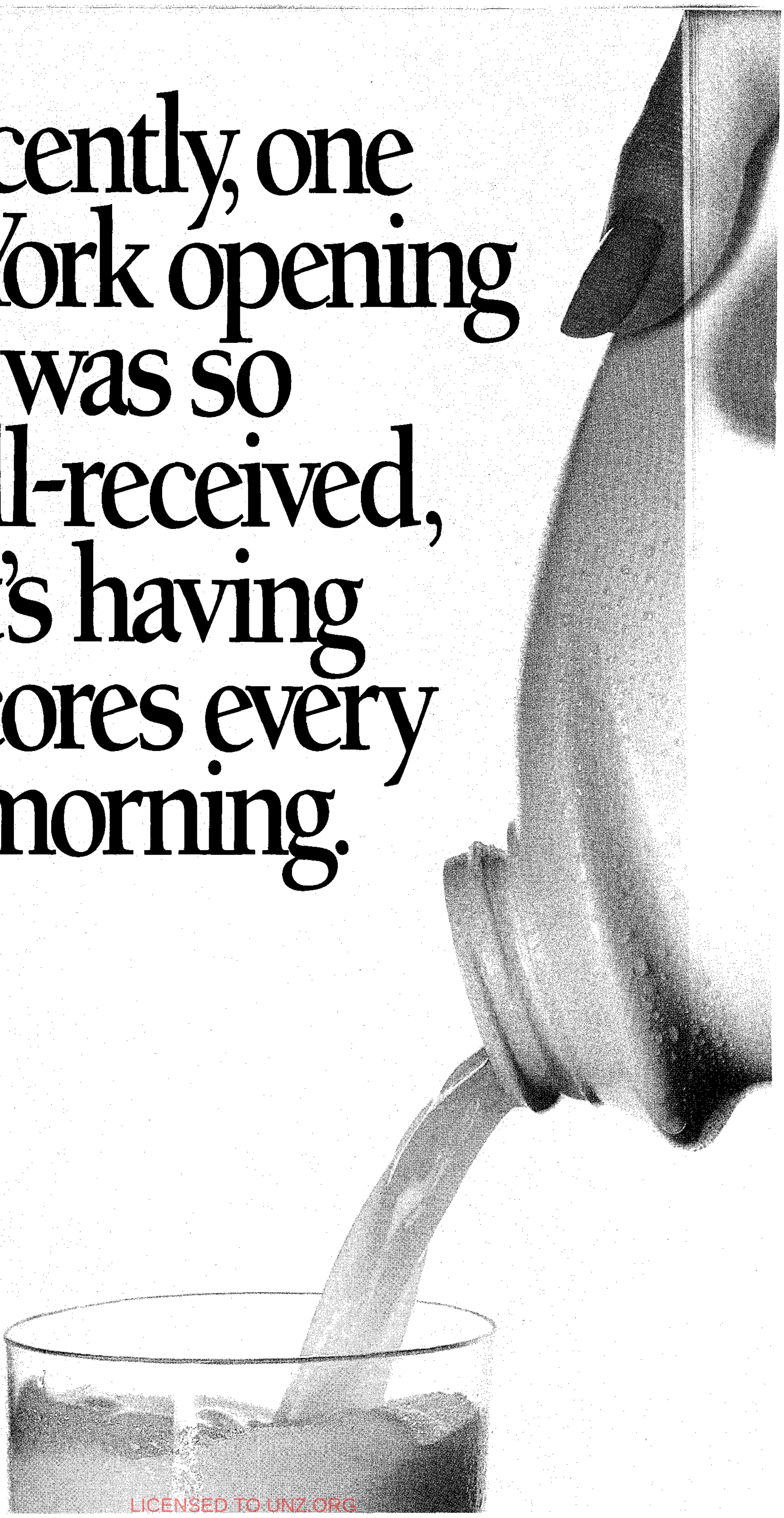

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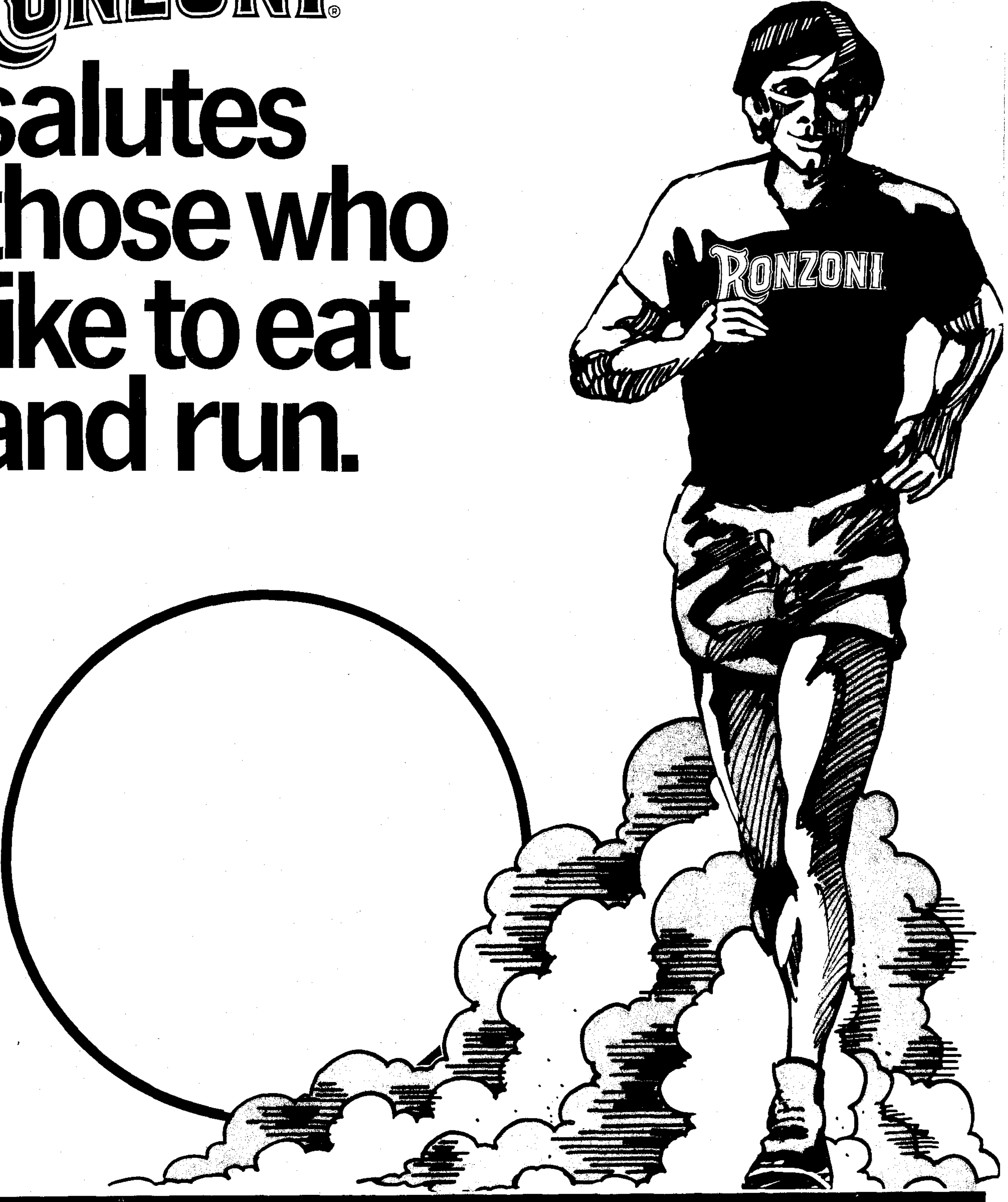

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NEW YORK CITY MARATHON®

By Martin Bennett

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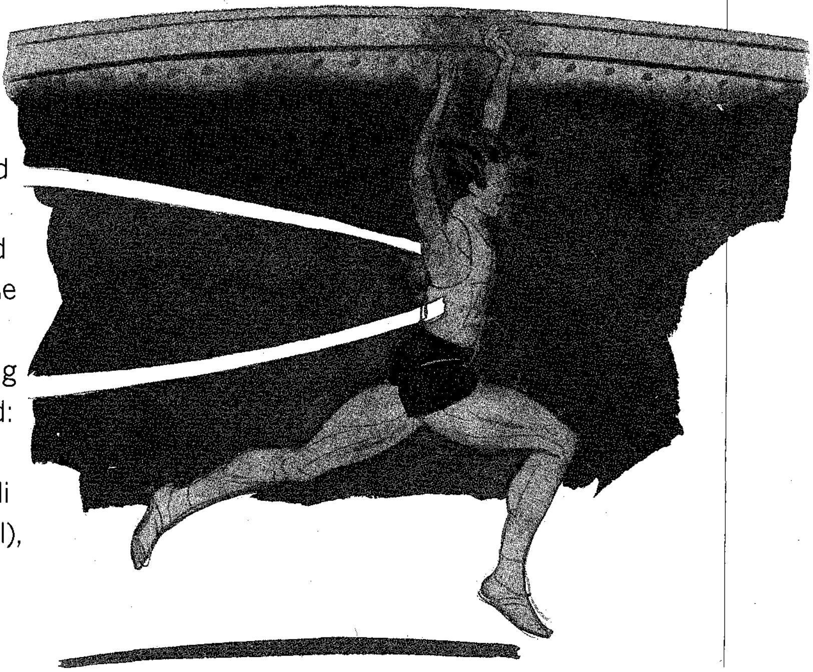
When the starting cannon fires on Sunday, November 6 to begin the nineteenth New York City Marathon, more than 22,000 runners will set off on a 26.2-mile dash through the five boroughs. Most will be after the personal satisfaction of completing the course; the very elite chase the $302,270 in prize money, along with the prestige and fame that come with being number one in New York.

"For me, it's the ultimate marathon," says last year's winner, Ibrahim Hussein of Kenya. "It's big and competitive at the same time."

This year, the Marathon had some competition of its own. Because it is being held just five weeks after the Olympics, several top athletes had to face the prospect of running the two races almost back to back—a physically punishing feat. Neither of the Olympic champions, Rosa Mota of Portugal and Gelindo Bordin of Italy, decided to try. But Hussein and eight-time Marathon winner Grete Waitz, both of whom began but did not finish their races in Seoul, are expected to return to the city's streets.

In addition, several other major American marathons are constantly vying to attract the small number of elite runners whose presence can make a race world-class. As a result, Marathon race director and New York Road Runners Club president Fred Lebow says he has moderately boosted appearance fees after limiting them last year and predicts, "We'll still be able to have a good field." As of last month, the following elite runners were onboard: 1987 women's champion Priscilla Welch, Laura Fogli (who finished sixth in Seoul), Joan Benoit Samuelson, Steve Jones, Bill Rodgers, and Mark Nenow. Polish



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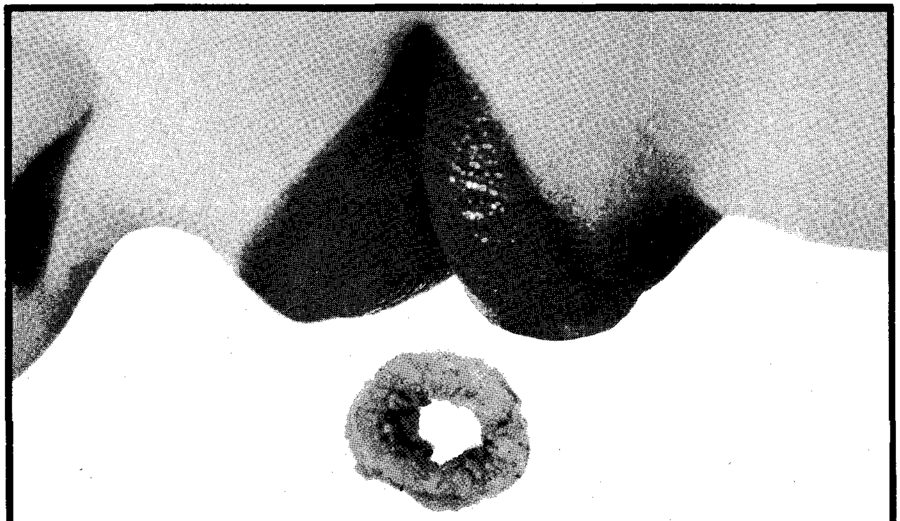

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runner Antoni Niemczak, who was stripped of his second-place finish in 1986 after testing positive for steroids, is once again eligible and will compete, as will four women and three men from the Soviet Union.

A Running Tradition

Just one year shy of its twentieth anniversary, the Marathon is firmly established as a New York City institution, with rituals and traditions of its own. Like the five-borough course itself, each facet of the race is carefully mapped out and orchestrated. Planning for the Marathon begins about a week and a half after the prior year's race, when the top coordinators meet to evaluate their handling of the event and look for ways to improve it.

Since the 40 staffers of the New York Road Runners Club cannot pull off the Marathon all by themselves, a system of autonomous volunteer coordinators is developed to direct everything from race-day radio communications to the distribution of Mylar blankets at the finish line. Coordinators are assigned goals and then left to devise their own strategies—with the help of some 9,000 volunteers.

Despite all the planning, what makes the Marathon exciting is, of course, its unpredictability. Last year, the 29-year-old Hussein whittled down the early lead of Long Islander Pat Petersen and sped into the international spotlight, finishing at 2:11:01.

Unfortunately, Hussein may go down in Marathon history as the only winner of a televised race whose finish was not shown live. As he came down the stretch, ABC-TV missed his breaking of the tape.

Lebow says he was disappointed about the missed camera shot and understands the subsequent charges of racism. But he attributes the gaffe to the fact that one of the Achilles Track Club's handicapped runners, who are given a headstart on the race, was finishing at the same time as Hussein. "That confused the finish-line cameraman," Lebow explains, adding that the Achilles runners will start later this year to avoid a repeat mistake.

Last year, with women's division champion Waitz sidelined with an injury, the streets of New York City were paved for a new heroine. Great Britain's Priscilla Welch—favored to win despite having run for only eight years and being twelve years older than second-place women's finisher, Françoise Bonnet of France—went out in front early, keeping pace with a pack of male runners.

Though her big lead was eventually cut down to one minute by Bonnet, Welch ran most of the race without a challenger in sight, finishing in 2:30:17. At the age of 42, she became the oldest winner ever, in either division of the Marathon.

Behind the Starting Line

Although 42,000 Marathon hopefuls applied, only 22,000 were chosen. Since the first 12,000 spots are assigned on a first-come, first-served basis, the competition began heating up almost six months before the starting cannon.

For many of this year's runners, the race actually started on May 15, with the beginning of the two-step registration process. In Central Park that Sunday afternoon, the Road Runners Club distributed 6,000 applications for entry forms; 22,000 additional applications were later mailed to runners worldwide.

Mamie Phillips, the NYRRC's acceptance coordinator, says that on the fourth day alone after the process began, the club received 23 mailbags of applications.

After the first 12,000 slots were filled, 4,000 additional entries were chosen by lottery in August at a City Hall ceremony with Mayor Koch. Some 6,000 foreign applications were processed separately, using an established quota system for each country.

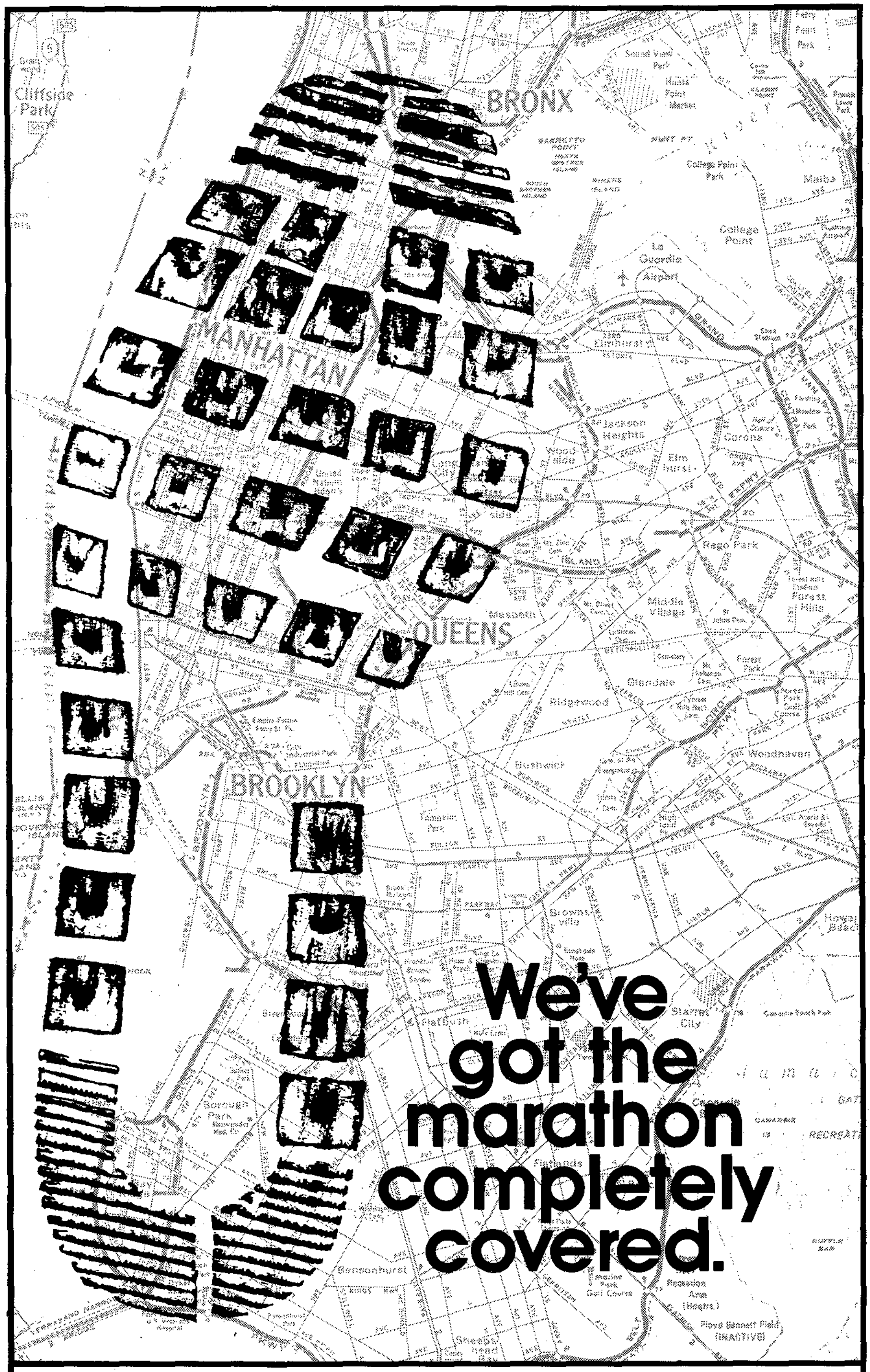
> *Nine thousand volunteers pitch in on race day. "Don't ever underestimate the value of getting a free T-shirt," jokes Marathon director Fred Lebow.*

Things weren't always so complicated. When the New York City Marathon began in 1970, it was a four-lap race around Central Park with 127 runners and even fewer spectators. After Marathon organizers warily decided to open the race to the entire city, "all hell broke loose," recalls Lebow. To his surprise, the number of participants began growing, soaring from 2,090 in 1976 to 22,523 last year.

Another milepost on the road to race day was passed in late July, when volunteer coordinator Marilyn Shaw sent out 4,000 volunteer applications, starting the annual process of wooing and cajoling potential workers to get out of their beds early on Marathon Sunday to help out.

Shaw believes that the volunteers come aboard because "It's being part of a happening. A lot of people aren't satisfied just sitting on the sidelines, watching. If you can't run, you volunteer." When asked why he thinks volunteers put in their long, hard hours, race director Lebow deadpans: "Don't ever underestimate the value of getting a free T-shirt."

All along the course, medical stations are



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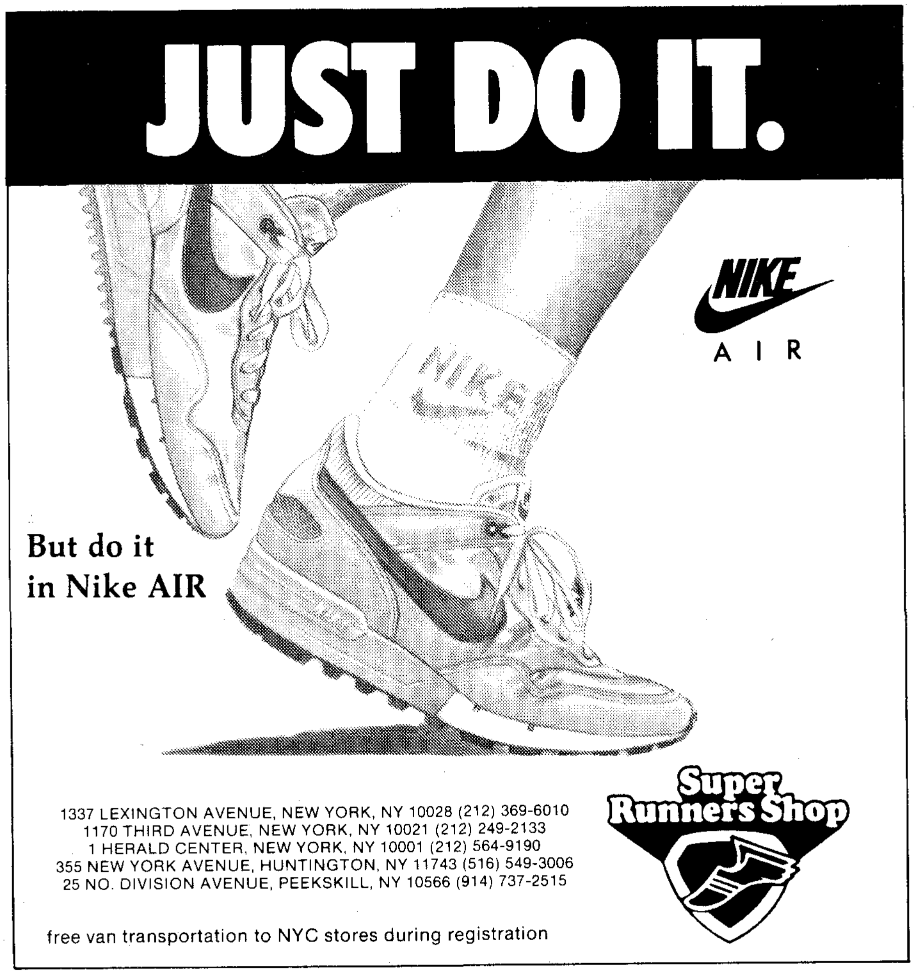

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NUMBER OF PARTICIPANTS

Year	Starters	Finishers
1970	127	55
1971	246	168
1972	284	187
1973	406	282
1974	527	278
1975	534	339
1976	2,090	1,549
1977	4,823	3,885
1978	9,875	8,588
1979	11,533	10,477
1980	14,012	12,512
1981	14,496	13,223
1982	14,308	13,599
1983	15,193	14,546
1984	16,315	14,590
1985	16,705	15,881
1986	20,502	19,689
1987	22,523	21,244

PAST WINNERS

Year	Men	Time
1970	Gary Muhrcke	2:31:39
1971	Norman Higgins	2:22:55
1972	Sheldon Karlin	2:27:53
1973	Tom Fleming	2:21:55
1974	Norbert Sander	2:26:31
1975	Tom Fleming	2:19:27
1976	Bill Rodgers	2:10:10
1977	Bill Rodgers	2:11:28
1978	Bill Rodgers	2:12:12
1979	Bill Rodgers	2:11:42
1980	Alberto Salazar	2:09:41
1981	Alberto Salazar	2:08:13
1982	Alberto Salazar	2:09:29
1983	Rod Dixon	2:08:59
1984	Orlando Pizzolato	2:14:53
1985	Orlando Pizzolato	2:11:34
1986	Gianni Poli	2:11:06
1987	Ibrahim Hussein	2:11:01

Year	Women	Time
1970	No finisher	
1971	Beth Bonner	2:55:22
1972	Nina Kuscsik	3:08:42
1973	Nina Kuscsik	2:57:08
1974	Kathrine Switzer	3:07:29
1975	Kim Merritt	2:46:15
1976	Miki Gorman	2:39:11
1977	Miki Gorman	2:43:10
1978	Grete Waitz	2:32:30
1979	Grete Waitz	2:27:33
1980	Grete Waitz	2:25:41
1981	Allison Roe	2:25:29
1982	Grete Waitz	2:27:14
1983	Grete Waitz	2:27:00
1984	Grete Waitz	2:29:30
1985	Grete Waitz	2:28:34
1986	Grete Waitz	2:28:06
1987	Priscilla Welch	2:30:17

taffed with volunteer doctors, nurses, hysical therapists, and paramedics. ccording to Dr. Andres Rodriguez, who versees and coordinates the 1,760 medical ersonnel, most of the runners' problems are elatively simple to treat: blisters, overuse juries, dehydration, hypothermia, yperthermia, and exhaustion are common.

Along with a "psyching team" of sychologists and psychiatrists who help nners deal with anxieties, medical personel must also keep injured Marathoners, ome of whom may have become disoriented, om continuing the race and compounding eir injuries.

"The ones who claim they're okay are often e worst off," says volunteer chiropractor ephen Perle, adding, "You learn to know ow to talk to them."

ITCHING IN

ck Swarthe, who for seven years has stributed medals to the runners as they ream through the finish-line chutes, says his o involves "a key emotional moment for a rson who's run the race. You want to make even more important for them.

"You see so few kinds of triumphs of rit," he continues. "Here's a mass umph—and you know in some way you ve contributed to making it happen."

"I was totally unprepared," says volunteer Elizabeth Strenk, who last year gave out Mylar blankets to the Marathoners after they received their medals. "It was overwhelming when the runners came through. People I didn't even know were hugging and kissing me. They want to thank everyone along the route, but can't—so they choose you."

Carol Siminoff, a volunteer who distributed sacks of food to the runners and directed them to their baggage, says, "Out-of-towners have this idea that they're going to get mugged while they're running. New Yorkers really show themselves proud. Everyone just seems to pitch in."

City government also pitches in, providing the services of hundreds of municipal employees. One of the most enthusiastic, Samuel Azadian has been in charge of readying the route since the year the race moved out of Central Park.

Formerly with the Department of Transportation, Azadian is now with the city's Health and Hospitals Corporation, but he has a "special dispensation" to continue working on the Marathon, making sure the streets are "broom clean" on race day.

In a now-familiar routine, Azadian travels the route almost constantly in the days just prior to the race and has every pothole, crevice, and lopsided manhole cover fixed in time for the starting cannon. Says Azadian, "I practically live on the route."

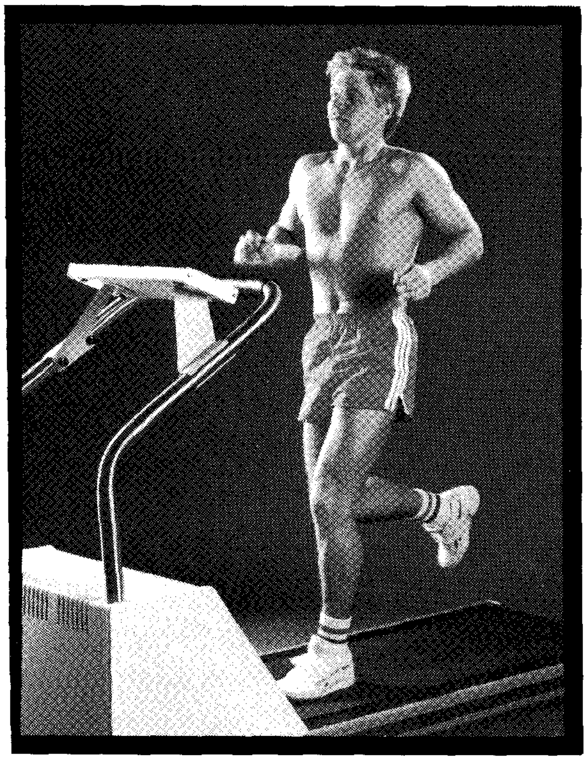
The city's continued support, however, is not just for love of the sport. As organizers are quick to point out, a 1987 study found that the Marathon generates over $64 million for the local economy.

ABC will broadcast the race live nationwide for three hours. Its local affiliate, Channel 7, will present additional half-hour shows at both ends of that time slot. Approximately 25-million people in 26 countries will watch the race live or on tape.

1010 WINS radio will also broadcast every ten to twenty minutes between 6 A.M. and 5 P.M., from the starting line, finish, and along the route. Two-time Marathon winner Nina Kuscsik will be running in the race and reporting from a cellular phone.

Some 2 million spectators have lined the Marathon route in recent years, to cheer friends and strangers alike—and runners, including Hussein, remember them fondly.

"In Central Park, when you feel real tired and the people are cheering, you get real pumped up," he says. "It keeps you going. Last year, it was a great feeling for me, leading, getting into Central Park—and all those people lined up, cheering for me. They forget about what nationality you are; they cheer for the leader." ●



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LEARNING TO RUN

By Katharine Pershouse

For ultra-marathoners and Sunday joggers alike, the seemingly simple sport of running can bring injuries, loneliness, and questions about how to do it right. Questions can be answered, injuries prevented, and training partners found at a New York Road Runners Club running class. The classes, held every Tuesday night at P.S. 6 (81st Street and Madison Avenue), provide the structure for developing a personal running program under the guidance of experienced coaches.

Bob Glover, author of *The Runner's Handbook*, started the classes in 1978. ''Back during the running boom, when my first book came out, a lot of people would call the NYRRC and ask how to get started,'' Glover says. ''So we began a class.''

''We had 23 people in the first one, which was only for beginners. Then year by year we added other levels. The most radical thing at that time was having a competitive class, teaching speed training,'' he adds. ''No one else was doing that.''

Since she began coaching at the NYRRC in 1986, Gordon Bloch—a member of Glover's elite women's running team, Atalanta—has worked with every class level. She feels that the classes give runners a more disciplined workout than most would do on their own.

''Because of the speedwork, students find they're able to go faster and farther, and their race times start dropping. Even someone who has already run many marathons can keep improving if he or she works at it,'' says Bloch, who came in seventeenth in last May's Olympic marathon trials, with a finishing time of 2:37:44.

Other students take the classes for the discipline: a consistent weekly workout helps them to avoid backsliding. ''Maintaining a certain level of fitness is often just as important as improving,'' adds Bloch.

For many runners, the camaraderie they find in the classes is as important as the coaching. This is one reason Glover doesn't worry too much about the size of the classes—which have been growing between 10 and 25 percent every year.

The classes are held year-round, and students keep coming back, through heat and frost alike, for motivation, for improvement, and for companionship, making them some of the most devoted runners in the city.

Warming Up

Many injuries could be prevented if runners would learn to warm up and stretch out properly before running, and cool down and stretch again after running. In their eagerness to get out and add to their precious weekly mileage, uncoached runners may forgo stretching completely. Others may do the sort of bouncing stretches taught long ago by gym teachers who may not have known any better. These quick, jarring stretches can pull muscles and be more harmful than not stretching at all.

Ann Rugh—a physical therapist, member of Atalanta, and longtime coach at the NYRRC—often leads the group stretching sessions. She believes that stretching is helpful not only because it loosens muscles that may have become tight, but also because it encourages injury prevention through body awareness.

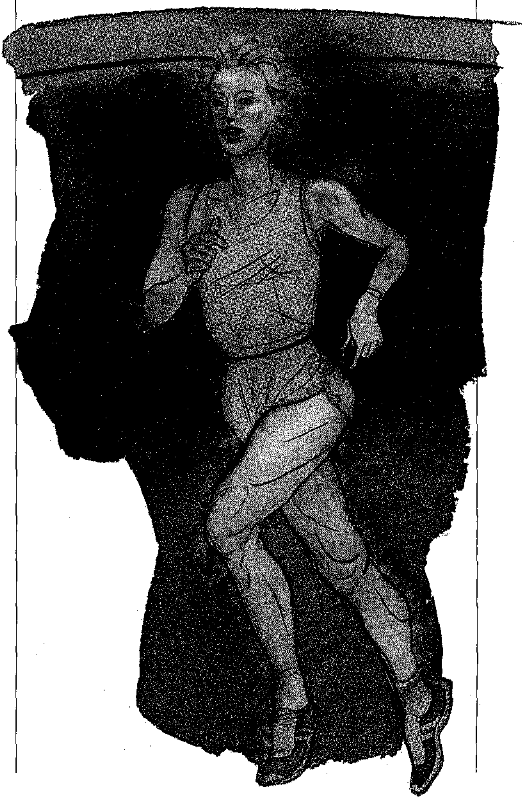
''If someone is beginning to develop an injury,'' says Rugh, ''the process of stretching and warming up in a calm and non-stressful way may help him or her become aware of it and avoid making the injury worse, or even avoid getting it in the first place. If you get to know your body, it often gives you forewarning.''

The NYRRC's classes teach runners to spend between ten and twenty minutes doing slow and gentle stretching before and after each run. Students are asked to come dressed to run, as there are limited changing facilities at the school. Class times are staggered between 6:05 and 6:40 P.M. to avoid crowding during the stretching session.

Rugh has the students lie on their backs, knees bent, while she leads them through deep-breathing exercises. Sometimes she has them repeat affirmative phrases while they are in this relaxed state, such as ''I am calm,'' ''I have endurance,'' and ''I am fast.'' Gentle floor stretches are next, followed by sitting and standing stretches.

Students moan and groan as Rugh leads them through one of the most important exercises: simply squatting with the feet flat on the floor and gently rocking back and forth, side to side and in circles. This exercise is one of the best ways to stretch and strengthen the lower legs, where many runners' injuries occur.

After stretching, the various classes group together and warm up by walking or slowly jogging to the place where their workout is held—usually in Central Park. One reason for starting out slowly, explains Rugh, is that ''the



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heart is a muscle, and it needs to warm up, too. The coronary arteries that feed the blood to the heart need time to dilate in order to meet the demands of the body."

A Running Start

Those enrolling in classes judge their own ability based on training pace, race times, and experience (or on the course catalog description), and choose one of five levels—from beginners to advanced competitive—each of which is subdivided into faster and slower subgroups, with up to six coaches per level. After the coaches evaluate how well a student is doing, they may suggest that the student move up or down.

Beginners need only to be able to walk briskly for twenty minutes. The first class alternates walking two minutes with jogging one minute for a total of twenty minutes. Students are expected to run and walk on their own three times a week in order to keep up with the classes. By the end of ten weeks, beginners will be able to run for at least twenty minutes on flat terrain.

> *Classes give students a disciplined workout. They're able to go faster and farther, and their race times start dropping. But the camaraderie is as important as the coaching.*

Mike Cunney, a coach in the beginners program, is quick to slow first-time runners down. "Many of these people start off with great expectations, zooming around, totally out of breath. I call them the superstars," explains Cunney.

"Before you know it, they're discouraged by their slow progress or they get injured and then they drop out of the class," he says.

Some people come into a beginners class in May and say they want to run the Marathon in November, he adds. "I tell them, 'Just take it easy. Concentrate on getting around the Central Park duck pond a few times in one evening. That's enough for now.' "

Many of the beginners who have tried running or exercising on their own and quit, find that even though the classes at NYRCC meet only once a week, they serve as motivation. When students know they have to keep up with the class the next week, they tend to stick to their training between classes. This is especially true when students make friends in the class. Cunney tells beginners that if they can't carry on a conversation while running, they are probably running too fast—which is not only sensible advice, but also encourages camaraderie.

The focus of the beginning running program is not on racing, but on building a solid foundation for a lifelong fitness program. There is a sizable jump between the beginning and advanced beginners levels, so some slower runners take the beginners class twice before advancing.

Making Strides

Students in the advanced beginners class (those who can comfortably run at least one mile) learn to run a little longer at a faster pace on more varied terrain. Easy hillwork and speedwork are introduced. Students are encouraged to run at least four times a week on their own and to enter short races and "fun runs" between classes.

The intermediate class is for those who can run 5 to 10K at a nine- to eleven-minutes-per-mile pace. Typically, these are runners who compete often but are consistently in the middle or back of the pack. Repeat hills and plenty of speedwork help intermediate runners increase their race times and improve their form.

Coach Gordon Bloch says that there are common problems with form that come up over and over again. Some people tread too heavily, or run on their toes rather than rolling from heel to toe. Many runners don't know how to use their arms while running up a hill. Some runners overstride, while others take steps that are too short.

"We're there to recognize those problems and point them out to students," says Bloch. "But it's kind of nerve-racking to have someone criticize you while you're running hard up a hill, so we run along with them and save the critique for the jog back down."

After the beginners level, the NYRRC's classes tend to push students to challenge their limits. Bloch, for example, thinks that many advanced-beginner and intermediate runners often underestimate their own abilities and choose the wrong class level.

"I'll see someone running much faster than anyone else in the class, and suggest that he or she move up to a higher class, or to a faster group within the same class. They say, 'Oh, I couldn't do that, I'd get really tired doing those workouts.' What they don't understand is that they are *supposed* to get tired."

However, it's important to know not only your own potential but also your limits, and to find a balance between the two. Don't ever let the peer pressure of a group of runners push you to do something overly strenuous. "There's a big difference between working up a sweat and really overdoing it—putting yourself in danger of an injury or heat exhaustion," says Bloch.

Ann Rugh, also a coach at this level, says that while beginners are encouraged to run slowly enough to carry on a conversation, during more advanced workouts students who can still carry on a conversation while doing speed training are probably not working hard enough. Rugh suggests another way of judging oneself: "I tell people never to run so fast that they are unable to maintain good form. I don't think that you should ever feel like you have given your absolute everything. Even in races, you should remain in control."

FIT TO COMPETE

Runners entering the basic competitive class should be able to run a 10K race at a pace of seven and a half to nine minutes per mile, while advanced-competitive runners are expected to be racing 10K distances at between five and seven and a half minutes per mile.

A typical class workout for these levels would be to run 880 yards—which is almost a full loop of Central Park's Great Lawn—four to six times with a two- or three-minute rest between each lap. Another typical workout is to run up a steep hill six or eight times, faster than race pace, jogging back down to the bottom between uphill sprints. Coaches often time students at these levels who are pushing to make small but crucial drops in their time.

In the summer and fall sessions, about 90 percent of the students in the competitive classes are training for the Marathon (as compared to about half of the students in the intermediate class). Because of the limited class time, students focus more on speed and hillwork and less on endurance.

Bob Glover explains how the classes fit in with the NYRRC's total Marathon-training approach: "We've added a lot of clinics and lecture programs, and a weekend series of long runs in Central Park. A person training for the Marathon can get speed training in the class, get information in the lectures and clinics, and get long runs in with us, too."

The next ten-week session begins on January 3. New students should be sure to buy a good pair of runner's training shoes before the first class. "Besides the class fee, it's your only major expense—so get the best shoes you can find," suggests beginners coach Mike Cunney.

In addition, dress in thin layers and consider the weather, because classes are rarely called off—even if it's raining or snowing. ("The only thing we stop for is lightning," says Rugh, "and even then, the class will continue, indoors.")

The series of ten classes costs $45 for members and $55 for non-members. (Membership at the NYRRC costs $20 per year.) Early registration is advised. For applications and information, call the New York Road Runners Club (212-860-4455). ●

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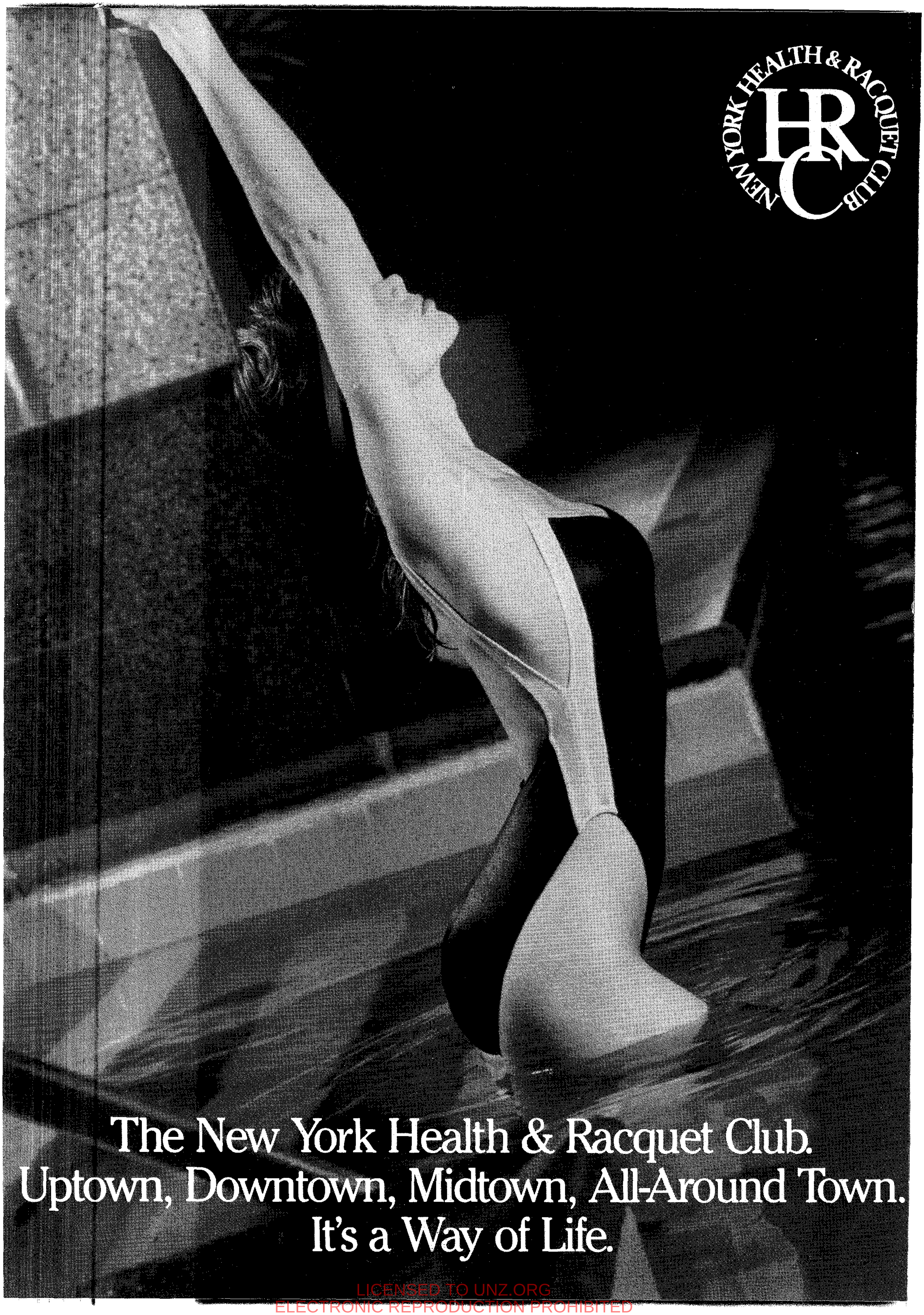
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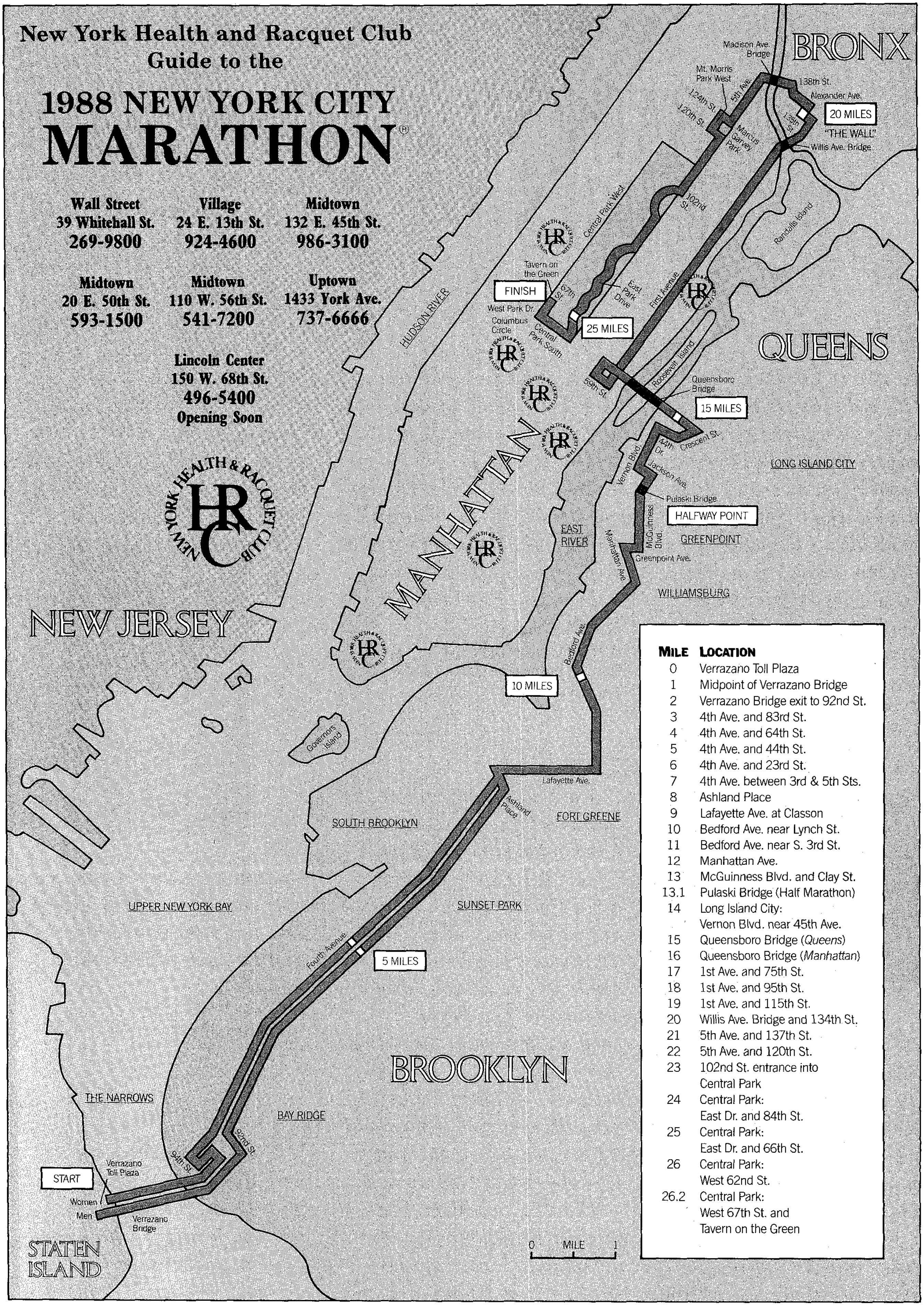
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22	5th Ave. and 120th St.
23	102nd St. entrance into Central Park
24	Central Park: East Dr. and 84th St.
25	Central Park: East Dr. and 66th St.
26	Central Park: West 62nd St.
26.2	Central Park: West 67th St. and Tavern on the Green

MARATHON STORIES

"I run in the back of the pack, with the freak show. There's a guy who runs in a business suit and carries an attaché case; he beats me. The guy who dribbles a basketball all the way; he beats me. There's a waiter who carries Perrier on a tray; he beats me. Even the guy dressed as a bunny rabbit beats me."
Mike Becker, age 47
Advertising executive, New Jersey
Best time: "I'm working toward 4 hours."

DUOMO/Paul J. Sutton
Clowning at the back of the pack.

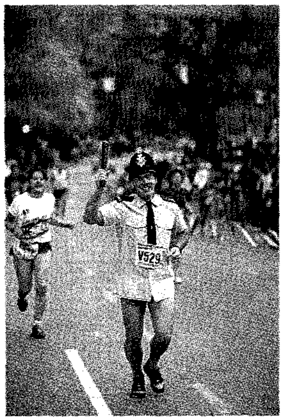
"I've run every New York City Marathon and have always dreaded falling at the beginning of the race. My nightmare came true in 1984: I was coming across the Verrazano-Narrows Bridge into Brooklyn, somebody cut across in front of me, and I tripped over him. I fell right on my face, and when I got up, I was facing 20,000 people running toward me. Everyone yelled, 'Runner down!' and I was able to get up and wipe myself off and start over again. But I could have been trampled."
Bob Madonna, age 58
Retired lithographer, New Jersey
Best time: 3:47

• • • • •

"This year's Marathon means a lot to me, because I'm fighting to come back from a three-year period of drug abuse. I haven't run any marathons since 1984. That was when I started smoking two packs a day and drinking, doing cocaine, the whole bit. After three years, I hit total rock bottom: I weighed about 210 pounds, was spending about $200 a week on coke, and was bleeding from my nose.

Finally, last May, I called my sister and told her what a bad state I was in. She said I was acting like a jerk. She told me to look into myself, and that would cause me to give up all this craziness.

After talking to her and doing a lot of soul-searching, I remembered that running was always the thing that I loved the most. So I entered the Marathon, because I knew I had to set a goal for myself—just to have said 'I'm going back into running' wouldn't have been enough. I had to come all the way back. Now I'm up to eight miles a day, I ran two half-marathons for practice—both under two hours—and I've got my Marathon number."
Eric DeLaPena, age 33
Computer field engineer, California
Best time: 3:31



DUOMO/Paul J. Sutton
An arresting officer.

• • • • •

"When I finished my first Marathon, I couldn't find the people who were waiting for me—which isn't unusual, because of the crowds. So I walked out of

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the park and got into a cab. When I told the driver I had just run the Marathon, he refused to take the fare. He said, 'If you can run 26 miles, you deserve a free ride.' "

Loretta Scheel, age 46
Marketing manager, Manhattan
Best time: 4:30

• • • • •

"I have three daughters, so I wanted three Marathon medals. I got the first one, and I said, 'Okay, this one is yours, Christine; next year I'll run for Catherine.' Then once I had won two, I had to run again, because my third daughter, Carolyn, was waiting for her medal. So I did it, even though I had a knee injury. Then I took a year's rest. Now that I've turned 40, I've decided to run the Marathon again. And this medal's for me.

There's a police officer that I train with, and we decided to train for the Marathon together. Sometimes, we would get up at five o'clock in the morning to get in a 15-mile run. He would leave his wife sleeping, and I would leave my husband sleeping, and we'd meet at the corner. The moon and the stars are out, and he says: 'This is the funniest thing. We're not even married and we're meeting under the moon and the stars. My wife would love to be with me in such a romatic setting!' We'd get home and they'd still be sleeping—they wouldn't even know that we had left."

Nancy Coplon

The cheese runs alone.

Laura DeRosa, age 40
Clerk, Yonkers
Best time: 4:01

• • • • •

"Last year, I had some foot problems and didn't run as well as I had the first time. But a couple of men came up to me afterward and told me that they'd been having trouble during the race and had used me as their pacing point. There I was, feeling bad because I had done so poorly, and they were thanking me for getting them through it. You meet so many neat people like that. You latch onto them if you're having problems and they say, 'Come on, you can do it, keep going!' So you do."

Lynn Howell, age 37
Office manager, New Jersey
Best time: 3:17

"I always get my wife a VIP ticket for the finish line. When I have difficulties during the race, it spurs me on to know there are people waiting for me at the end. The last time I ran, I had quite a contingent of people from the office there. It was my best finishing time. But when I got to Central Park and was coming up the hill toward Tavern on the Green, I started feeling a little light-headed and a little rocky.

My family and my friends from the office saw me cross the finish line and they went to the reunion area. I made it back there okay, but just as I saw them, I started to feel terrible. I didn't want to collapse in front of them. I spotted this garbage can and went over and sat down behind it, and passed out. They finally saw me, and my wife calmly said to them, 'Why don't you go over to the New York Athletic Club, and John and I will join you later.' "

DUOMO/Steven E. Sutton

A banner day for a running team.

John Callihan, age 59
Corporate executive, New York
Best time: 3:26

‘Sometimes, when we’re training at home, people who don’t know us will see both of us going around the block a few seconds apart, and they’ll think it’s the same guy. They wonder: ‘How fast is this guy going?’ ”

Tony and Joe Malara, twins, age 41
Schoolteachers, New Jersey
Tony’s best time: 3:31
Joe’s best time: 2:54

• • • • •

‘I had a celebration with some friends after the race, and as a present one of them got somebody to come to my apartment the next day and give me a massage. Before that, I was so stiff that when the phone rang, I had to crawl on the floor to get it.”

Carol Gellman, age 39
Registered nurse, Manhattan
Best time: 4:28

• • • • •

‘The runners always get to the Fort Wadsworth starting area two or three hours before the race, and you have to sit in those cold, damp tents. The air is thick with the smell of Ben-Gay. One time, I was asleep on the floor of the tent, and everyone started stomping on me. I got up to see what it was, and there was Mayor Koch. He shook my hand and said, ‘Good luck!’ ”

Mitchell Stearn, age 31
Dentist, Manhattan
Best time: 3:52

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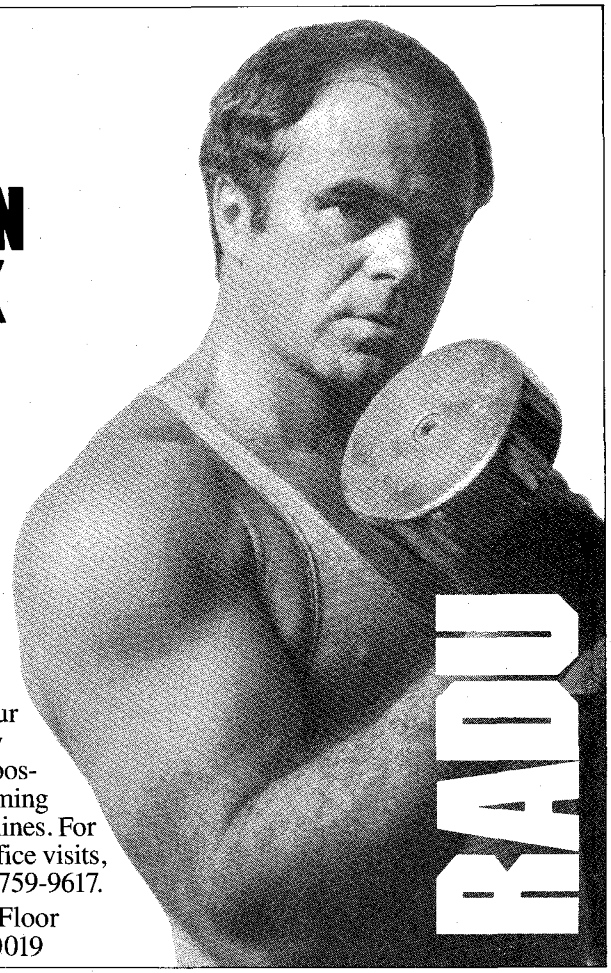

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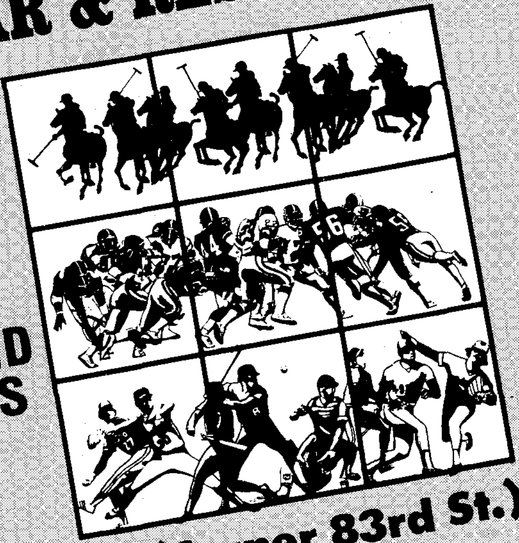

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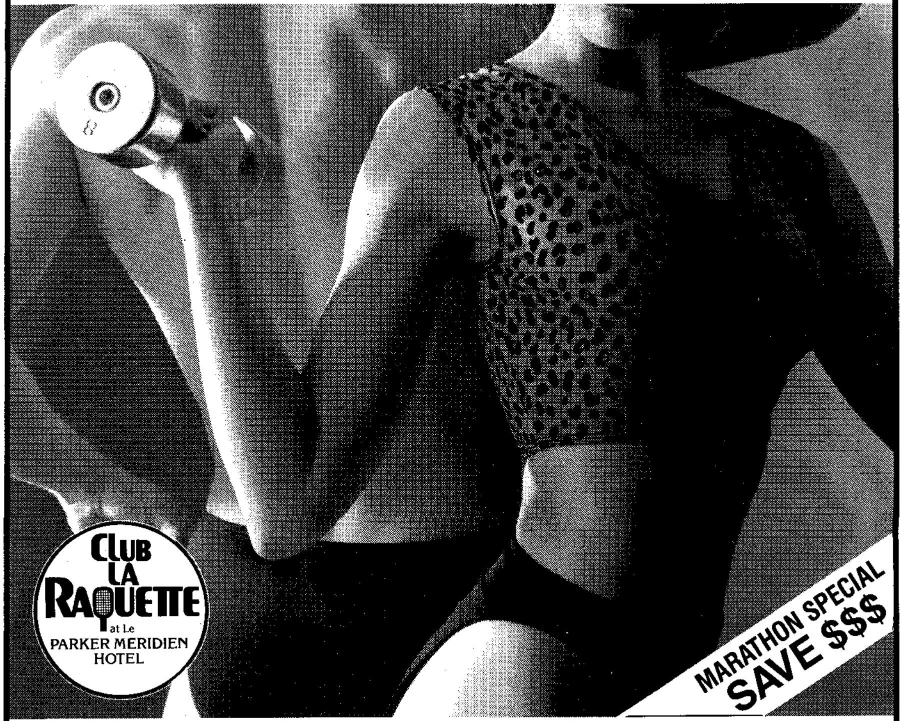
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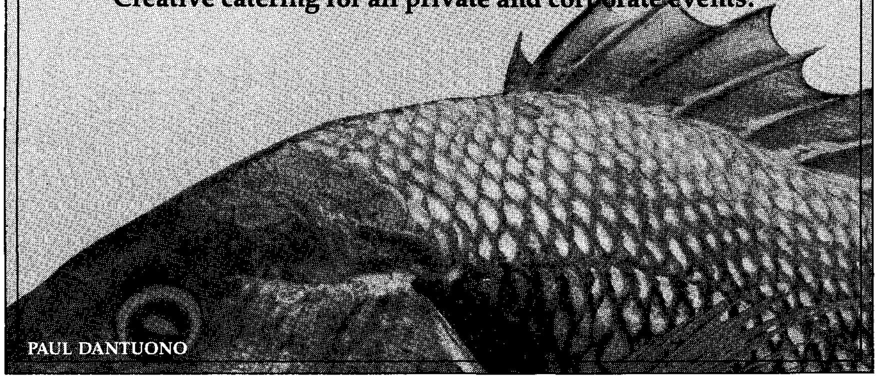


PAUL DANTUONO

'One year, I really got disgusted: I was running between Superman and a guy dressed as a chicken. And I thought, 'There's no way I'm gonna be seen running between these two people.' So I sped up and got away from them. I looked to one side as I passed, and thought, 'I'm dying here, and this chicken is doing just fine!' "

Barry Panensky, age 42
Mechanical artist, Brooklyn
Best time: 4:17

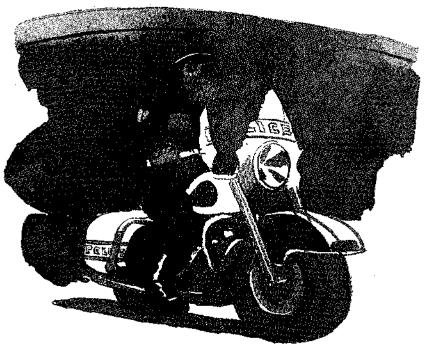
• • • • •

'Last year was the first time I ever ran in a Marathon. When I entered Central Park for the finish, I got very emotional, because that's where I had been training all summer. I knew every inch of the terrain, but now the tiniest hill seemed like the Matterhorn. When I crossed the finish line, I checked my time, and double-checked it, and then started sobbing with joy.

The medics came over because I was making these disgusting noises. I just couldn't control myself and was making such horrible guttural sounds. The medics asked me if I was all right, and all I could say was: 'Happy...happy...very happy.' "

Rosemary McNamara, age 47
Actress, Manhattan
Best time: 5:10

—Compiled by Katharine Pershouse



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88,000 safety pins
20,000 feet of rope
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10,000 feet of snow fencing
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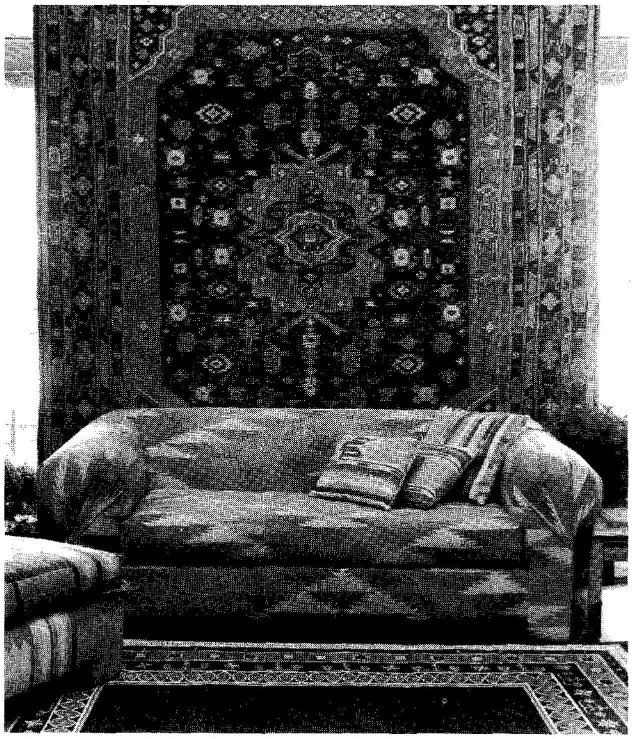

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Photo: Scott Halleran - 1988 Father's Day Run

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NEW YORK ROAD RUNNERS CLUB

RUNNERS' WOES

BY GARY GOLDENBERG

Running is at once the most natural of sports and one of the most hazardous. It's the rare runner who has not been sidelined by injury or illness, from effort headache to hammer toe. In fact, three out of four marathoners can expect at least one running-related ailment each year. As one book on the subject puts it, "Runners are the fittest group of sick and injured people in the world."

Why is something that is so natural also so injurious? The blame lies with imperfections, both bodily and human. One problem is that few runners have biomechanically perfect bodies. Since a runner's feet strike the ground about 1,000 times per mile, each time with the force of three times his or her body weight, even the slightest anatomical flaw is greatly exaggerated.

The other problem is that although running is natural, long-distance running is not. It's a learned ability. And almost every unschooled runner repeats the same harmful mistakes in training, conditioning, and technique.

Yet with a little help from an experienced running friend, a few books on injuries and training, and a good sports-medicine specialist, most running woes can be prevented, cured, or at least controlled. Few of these running-related ailments resist treatment, and even fewer require surgery.

NO BODY'S PERFECT

Even bodies that appear ideal at first glance may contain some minor biomechanical flaw—knock knees, spinal curvature, weak (fallen) arches, legs of different lengths. In most aspects of daily life, these flaws are inconsequential. But running, by virtue of its repetitive nature, inevitably amplifies these imperfections. Typically, this happens early in a runner's career, when training reaches 20 to 30 miles per week.

With each of these flaws, the body twists and turns in an attempt to regain balance and alignment. A typical adaptation is pronation—inward rolling of the feet—which can lead to a host of pains up and down the body. These are the symptoms of what doctors call overuse syndromes.

The lesson here is that things are not what they seem. Pain is typically "referred" throughout the body. Just because your knee hurts doesn't mean that it is the part of your body that is injured. Doctors often wind up "chasing injuries around the runner," trying to get to the source of the problem, says New York chiropractor Stephen Perle, who frequently volunteers his services at road races in the metropolitan area.

Fortunately, most imbalances are readily diagnosed and easily corrected with inexpensive off-the-shelf products: heel lifts, arch supports, wedges, and pads. "If patients have more severe problems, I will prescribe a custom-made orthotic," says Dr. Ellen Ellis, director of sports medicine at the New York College of Osteopathic Medicine.

Orthotics have become popular among runners—it's amazing what a simple piece of rubber can do. But think twice before you plunk down several hundred dollars for these sophisticated shoe inserts. Dr. Ellis estimates that lower-cost, off-the-shelf remedies correct 80 percent of the problems. And Dr. Murray Weisenfeld, one of New York's leading sports podiatrists and author of *The Runner's Repair Manual,* says, "Orthotics don't work in perhaps one of four cases. They are not a panacea by any means."

THE NEW SOFT SHOE

Injuries can also arise from wearing the wrong running shoe. Ironically, by softening the soles to minimize occurrence of the runner's most common affliction, knee pain, manufacturers have swelled the incidence of other injuries. "Ten years ago, the most common injury I would see was runner's knee," says Dr. Weisenfeld. "All of a sudden, I'm seeing a lot of plantar fasciitis," inflammation of the soft tissue (fascia) bridging the heel and toes. Soft shoes, he believes, overstretch this tissue, as well as the Achilles tendon, which may produce calf and shin pain.

The feet also tend to roll inward too much (overpronate) in spongy shoes. Consequently, Dr. Weisenfeld now recommends shoes with slightly harder bottoms. Eventually, he says, shoe companies will design shoes with firmer outer rims for stability and softer centers for impact absorption. In the meantime, he says, orthotics commonly correct plantar-related problems.

Stretching of the plantar fascia can also lead to heel spurs, which can be excruciatingly painful. Spurs form when fascia fibers pull away from the heel, internally producing small droplets of blood that eventually calcify. An X-ray generally reveals the problem.

"Heel spurs are one of the things I'm 99 percent sure I can help," says Dr. Weisenfeld. To relieve the pain, he recommends applying ice to the heel after a workout, running hot water over it in the morning, and using heel pads and shoes with thicker heels. To eliminate the cause of the problem, he may tape the foot or use arch supports or orthotics, which take pressure off the plantar fascia. Surgery is the only method of removing the spurs, but that's usually not necessary, since simple remedies relieve the pain.

STRENGTH AND FLEXIBILITY

"Runners are finally beginning to learn about flexibility and strengthening," says Dr. Ellis. Since running overdevelops some muscles while barely strengthening others, the resulting imbalances pull musculoskeletal structures out of alignment. This often happens with the kneecap, causing the common pain of runner's knee. Again, the solution is simple: exercises that strengthen the thigh muscles (quadriceps).

"Ten minutes of exercise a day, and you'll see results in six to eight weeks," says Dr. Ellis. "Biking is a good exercise for the quadriceps; it develops muscles not used in running." However, she warns, be sure to adjust the bicycle seat so that your leg is fully extended, otherwise you might aggravate the problem. Dr. Michael Kelly, assistant professor of orthopedic surgery at Columbia University's College of Physicians and Surgeons, who specializes in sports injuries of the knee and leg, also recommends working out on cross-country-skiing machines, which are easy on the joints.

At times, runners need further assistance in getting the musculoskeletal system in balance. That's where chiropractors and osteopaths can help. "Chiropractic restores mobility to joints that have become fixated from injury," explains Dr. Perle, who has treated some of the world's top runners.

Although chiropractic training covers many of the subjects taught in medical school, chiropractors are not M.D.'s and cannot prescribe or administer medications or perform surgery. Instead, they use various techniques to realign the body, which, according to chiropractic theory, normalizes the flow of nerve impulses. Common techniques include joint manipulation, electrical stimulation, manual compression of "trigger points" (tightened, painful areas of muscle and fascia), and transverse frictional massage (to break up scar tissue in muscles).

Osteopaths, in contrast, are medical doctors who use manipulation techniques to restore normal blood flow. According to Dr. Ellis, osteopathic manipulations center more on soft tissue than do chiropractic manipulations, and are therefore gentler. "I use what is called myofascial release," she says. With her hands, she manipulates muscles to "unwind" the surrounding fascia.

Inflexibility also invites running problems. "Most runners don't like to stretch," admits Dr. Weisenfeld, a former runner himself, "but it's important to loosen up your hamstrings and calf muscles." He recommends at least five minutes of stretching and a mile of walking or jogging before each run, and another five minutes of stretching afterwards. Run at the end of the day, he suggests, when the body is more relaxed and there's more time to stretch.

> *Pain is "referred" throughout the body. Just because your knee hurts doesn't mean it's the part that's injured.*

In addition to preventing injury, stretching can cure it as well. Maladies such as ilio-tibial band syndrome—pain in the band of muscle that runs from the hip to the knee—usually disappear with a regular program of stretching.

Stretching the calves may also help relieve the pain of shinsplints (tight, inflamed shin muscles). But don't expect miracles: Shinsplints can be symptomatic of several different problems, each having a different cure. Simple shinsplints—caused by running on hard surfaces, for example—may respond to strengthening and stretching exercises. Some shin pain, however, stems from calf muscles being squeezed by overtight fascia or from hairline fractures of the tibia. These conditions require, respectively, surgery and weeks of rest.

TOO MUCH, TOO SOON

Improper training and technique are other sources of trouble. "People tend to be creatures of habit," explains Dr. Weisenfeld. "They run on the same side of the road all the time," causing one foot to pronate and the other to supinate (turn outward). Or they run only on concrete, and never on softer terrain. Or they run landing on their toes, instead of rolling from heel to toe.

On the other hand, "a lot of people get injured because they alter their training routine in a radical way," says Dr. Kelly, the orthopedist. "All of a sudden, they increase their mileage, without really thinking about it"—a common mistake of first-time marathoners. Mileage must be increased slowly, as the body strengthens and adapts to the added stress. The same goes for speed workouts and hill running, notorious opportunities for injury.

One consequence of too much, too soon is a stress (hairline) fracture in the foot or lower part of the leg. The only recourse is to stop running for up to six weeks, says Dr. Weisenfeld, adding that a cast or special wooden shoe may be needed. Since this injury can develop slowly, "a lot of people tend to ignore it, saying, 'Oh, I'll run through it,' " remarks Dr. Ellis. "It's not something you should ignore: It can go on to become a complete fracture."

Complicating the problem, stress fractures may not be apparent on the initial X-ray. Says Dr. Kelly, "They may appear ten days to two weeks later, when bone healing begins." In an alternative diagnostic test—the bone scan—a radiologist injects into the area a radioisotope that is readily absorbed by bone tissue. A special scanner is used to detect any concentration of the isotope around a fracture.

WHEN TO GET HELP

Whether or not to seek the help of a sports-medicine specialist depends on the injury and the runner. Many injuries will respond to simple measures: rest, ice, shoe inserts, aspirin. An experienced runner in tune with his body may know which ailments will heal through self-treatment and adjustments in training. "But some people can't tell the difference between a muscle cramp and a fracture," says Dr. Ellis. Recently, she treated a patient who came in after four months of constant pain in his Achilles tendon. "Now he has chronic tendinitis," she reports, "which is difficult to get rid of."

Dr. Perle has seen similar cases. "Three out of four new patients say, 'Well, I thought it was going to get better and it just got progressively worse.' " He believes that many patients delay treatment because they are "deathly afraid" they will be told to stop running—permanently. But, he adds, that's rarely the case, especially under the care of a bona fide sports-medicine specialist.

Dr. Kelly sidelines runners only after exhausting all reasonable treatments—and only if the patient can participate in other sports without pain. Actually, with many injuries, the runner can continue to run, only at a slower pace and over shorter distances. Dr. Kelly asks patients to work on flexibility and strengthening and he consults physical therapists and sports trainers to give runners specific rehabilitation programs and goals.

Some injuries do demand a respite from the daily pounding, however, especially when pain is persistent. A runner himself, Dr. Kelly knows that runners don't want to be told to rest. "So if they can't tolerate running, I get them on an exercise bike, in the pool, or on a ski machine. You've got to substitute other ways for them to vent their athletic urges."

Finally, a few injuries require a more drastic measure: surgery. That's not necessarily cause for alarm, however. Arthroscopic techniques have made the repair of torn cartilage—among runners, one of the most common conditions requiring surgery—into a relatively modest affair. With only a minor incision, the surgeon can diagnose and repair damaged tissue within joints, reducing recovery time from months to weeks. Still, arthroscopic surgery is not to be taken lightly, nor is it foolproof. Says Dr. Kelly, "It's for an injury that has failed adequate and persistent conservative therapy."

For basic injuries—and most running injuries are basic—chiropractors, osteopaths, podiatrists, and orthopedists offer similar treatment philosophies. Professionals know the limit and scope of their practice and will refer patients to the appropriate specialist when necessary.

In the Long Run

Runners who make it to race day intact should not forget that the Marathon's 26.2 miles are fertile ground for injury. According to Bob Glover and Dr. Weisenfeld in *The Injured Runner's Training Handbook,* problems may arise from starting out too fast; improper form due to fatigue; dehydration and overheating; wet, chilly conditions; a hilly course; and running through pain. For the most part, though, medical attention at the finish line amounts to "a lot of TLC," says Dr. Weisenfeld, who has volunteered at a number of marathons.

Staying healthy after successfully completing the race also requires some thought. Weisenfeld and Glover recommend that runners keep moving after crossing the finish line, stretch lightly, begin replacing fluids as soon as possible, and apply ice to painful muscles (but avoid heat for 48 hours). Over the next few days, one should consume plenty of food and fluids, get lots of sleep, and begin a gradual return to exercise (walking, swimming, or biking). "Recovery is your priority for two weeks or more after the Marathon," write Glover and Weisenfeld. "By the third week, you may be able to return to your normal mileage. Don't rush it."

Since long-distance running is a relatively new sport of the masses, it's not yet clear whether years of pavement pounding will lead to chronic or debilitating injuries for any of the 22,000 New York City Marathoners. What is certain, says Dr. Kelly, is that for those who have suffered serious knee injuries (such as torn ligaments or cartilage), running can only make matters worse.

For most people, however, a lifelong habit of running will likely reap more benefits than pose risks. "Exercise, in reasonable doses and within the confines of your own ability, is intelligent," says Dr. Kelly. Of course, that's no guarantee you won't come down with one or more of the 150-plus ailments that plague the fleet of foot, ranging from the deadly (such as heatstroke) to the bizarre (penile frostbite). But a little preventive medicine and common sense can keep you out of the doctor's office and on the road. ◉

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WHO'S IN THE RUNNING '88

DEMOGRAPHICS

RUNNERS BY AGE

Age	Men	Women	Total	%
16–19	130	31	161	1
20–29	3,427	1,329	4,756	20
30–39	7,173	1,759	8,932	38
40–49	5,809	1,057	6,866	29
50–59	2,021	252	2,273	10
60–69	379	53	432	2
70–79	46	6	52	
80+	5	1	6	
TOTALS	18,990	4,488	23,478	
Percent	81	19		

Oldest man: Manning Wein, 86
Oldest woman: Mavis Lindgren, 81

EDUCATION

	Men	Women	Total	%
High school	2,976	583	3,559	15
College	6,726	2,030	8,756	37
Graduate school	7,198	1,495	8,693	37
Unknown	2,091	379	2,470	11

MARITAL STATUS

	Men	Women	Total	%
Single	5,576	1,894	7,470	32
Married	10,992	1,858	12,850	54
Separated	266	70	336	1
Divorced	958	351	1,309	6
Unmarried couple	331	123	454	2
Unknown	868	191	1,059	5

DISTRIBUTION BY STATE

	Men	Women	Total	%
Alabama	37	4	41	
Alaska	4	4	8	
Arizona	61	18	79	1
Arkansas	20	2	22	
California	723	278	1,001	6
Colorado	163	60	223	1
Connecticut	490	118	608	4
Delaware	27	5	32	
Dist. of Columbia	34	17	51	
Florida	440	143	583	4
Georgia	236	84	320	2
Hawaii	11	5	16	
Idaho	8	2	10	
Illinois	110	41	151	1
Indiana	82	17	99	1
Iowa	26	10	36	
Kansas	34	6	40	
Kentucky	42	15	57	
Louisiana	99	25	124	1
Maine	25	10	35	
Maryland	137	42	179	1
Massachusetts	443	131	574	4
Michigan	133	24	157	1
Minnesota	77	27	104	1
Mississippi	14	2	16	
Missouri	63	7	70	
Montana	10	55	65	
Nebraska	13	7	20	
Nevada	11	2	13	
New Hampshire	47	18	65	
New Jersey	1,393	334	1,727	11
New Mexico	26	6	32	
New York	5,340	1,553	6,893	44
North Carolina	158	27	185	1
North Dakota	1	0	1	
Ohio	164	36	200	1
Oklahoma	39	9	48	
Oregon	50	15	65	
Pennsylvania	424	98	522	3
Rhode Island	31	12	43	
South Carolina	70	24	94	1
South Dakota	0	1	1	
Tennessee	86	35	121	1
Texas	415	103	518	3
Utah	5	5	10	
Vermont	35	12	47	
Virginia	186	51	237	2
Washington	66	47	113	1
West Virginia	15	2	17	
Wisconsin	53	8	61	
Wyoming	0	2	2	
TOTALS	12,177	3,509	15,686	
Percent	78	22		

Fifty states plus Washington, DC are represented.

OCCUPATIONS

	Men	Women	Total	%
Accountant	594	87	681	3
Actuary	38	1	39	
Administrator/ Manager	984	195	1,179	5
Airplane pilot	75	5	80	
Architect	140	10	150	1
Artist	106	45	151	1
Attorney	942	114	1,056	4
Banker	479	73	552	2
Bartender	51	0	51	
Hairdresser	32	21	53	
Builder	113	2	115	
Business owner	581	75	656	3
Chairman/ President of Company	170	5	175	1
Chef/Baker	104	14	118	
Civil servant	272	24	296	1
Clergy	100	14	114	
Clerical	100	68	168	1
Computers	332	60	392	2
Construction	272	4	276	1
Communications	158	34	192	1
Consultant	285	58	343	1
Craftsperson	58	7	65	
Counselor	57	25	82	
Data processing	140	29	169	1
Designer	103	50	153	1
Dental assistant/ Lab technician	19	4	23	
Dentist	176	14	190	1
Driver	145	2	147	1
Economist	95	10	105	
Editor	55	31	86	
Engineer	1,017	46	1,063	5
Electrician	128	2	130	1
Federal agent	45	5	50	
Filmmaker	11	4	15	
Financial analyst	153	36	189	1
Firefighter	144	2	146	1
Flight attendant	28	27	55	
Gamekeeper/Forest service	10	2	12	
Health-related occupation	172	121	293	1
Homemaker	18	232	250	1
Investment broker	104	21	125	1
Insurance	178	27	205	1
International	50	7	57	
Laborer	223	11	234	1
Librarian	23	22	45	
Machinist	45	0	45	
Manufacturer	122	10	132	1
Marketing/ Advertising	340	120	460	2
Mathematician	27	3	30	
Mechanic	148	2	150	1
Musician	68	16	84	
Newsperson	26	4	30	
Nurse	36	233	269	1
Nutritionist	8	29	37	
Performing artist	39	21	60	
Pharmacist	69	13	82	
Photographer	58	11	69	
Physical therapist	46	32	78	
Physician	706	49	755	3
Police	262	16	278	1
Politician	9	2	11	
Postal employee	131	13	144	1
Printer/Press	72	4	76	
Psychologist	83	21	104	
Psychotherapist	32	20	52	
Production	61	10	71	
Publisher	54	18	72	
Public relations	50	36	86	
Radio/TV	87	29	116	
Real-estate	170	39	209	1
Recreation	24	13	37	1
Research analyst	30	17	47	
Retail	130	43	173	1
Retired	138	19	157	1
Sales manager	469	49	518	2
Scientist	220	35	255	1
Salesperson	551	121	672	3
Secretary	24	242	266	1
Security guard	26	1	27	
Social worker	97	57	154	1
Stockbroker	130	20	150	1
Student	521	213	734	3
Systems analyst	102	23	125	1
Teacher	759	370	1,129	5
Unemployed	33	26	59	
U.S. Military	122	11	133	1
Urban planner	20	7	27	
Waiter/Waitress	72	27	99	
Wall Street	167	31	198	1
Writer/ Journalist	100	47	147	1
Other	3,427	708	4,135	18

REPRESENTING FOREIGN COUNTRIES

	Men	Women	Total	%
Algeria	1	0	1	
Argentina	7	1	8	
Australia	28	2	30	
Austria	56	6	62	1
Bahamas	3	0	3	
Bahrain	1	0	1	
Barbados	3	1	4	
Belgium	133	12	145	2
Belize	3	0	3	
Bermuda	40	11	51	1
Bolivia	1	0	1	
Brazil	68	8	76	1
British Virgin Is.	2	0	2	
Cameroon	1	0	1	
Canada	366	69	435	5
Cape Verde	1	0	1	
Channel Isles	0	1	1	
Chile	1	0	1	
Colombia	12	2	14	
Costa Rica	35	0	35	
Cuba	1	0	1	
Czechoslovakia	2	0	2	
Denmark	55	14	69	1
Dominican Rep.	7	0	7	
Ecuador	5	1	6	
Egypt	3	0	3	
England	558	95	653	8
El Salvador	2	0	2	
Fed. Rep. Germany	566	68	634	8
Finland	101	20	121	2
France	1,542	246	1,788	22
Greece	1	0	1	
Grenada	3	0	3	
Guatemala	26	4	30	
Guyana	1	0	1	
Haiti	5	0	5	
Honduras	1	0	1	
Hungary	7	2	9	
Iceland	2	0	2	
India	1	0	1	
Iran	1	1	2	
Ireland	27	5	32	
Israel	4	0	4	
Italy	840	99	939	12
Ivory Coast	1	0	1	
Jamaica	3	0	3	
Japan	188	56	244	3
Kenya	1	0	1	
Liechtenstein	1	0	1	
Lithuania	1	0	1	
Luxembourg	4	1	5	
Malta	1	0	1	
Mexico	343	40	383	5
Monaco	18	6	24	
Netherlands	365	26	391	5
Neth. Antilles	10	9	19	
New Zealand	29	10	39	
Nicaragua	1	0	1	
N. Ireland	2	0	2	
Norway	249	44	293	4
Pakistan	2	0	2	
Peru	1	0	1	
Philippines	6	0	6	
Poland	10	1	11	
Portugal	9	2	11	
Puerto Rico	148	14	162	2
Scotland	48	3	51	1
San Marino	1	0	1	
Singapore	3	0	3	
Spain	225	15	240	3
Sri Lanka	1	0	1	
Suriname	1	0	1	
Swaziland	1	0	1	
Sweden	432	48	480	6
Switzerland	212	41	253	3
Taiwan	1	0	1	
Trinidad & Tobago	17	0	17	
Tunisia	2	0	2	
Turkey	3	0	3	
Uruguay	1	0	1	
USSR	3	4	7	
Venezuela	101	14	115	1
Virgin Islands	10	5	15	
Wales	23	3	26	
Yugoslavia	2	0	2	
Zimbabwe	8	1	9	
TOTALS	7,011	1,011	8,022	
Percent	87	13		

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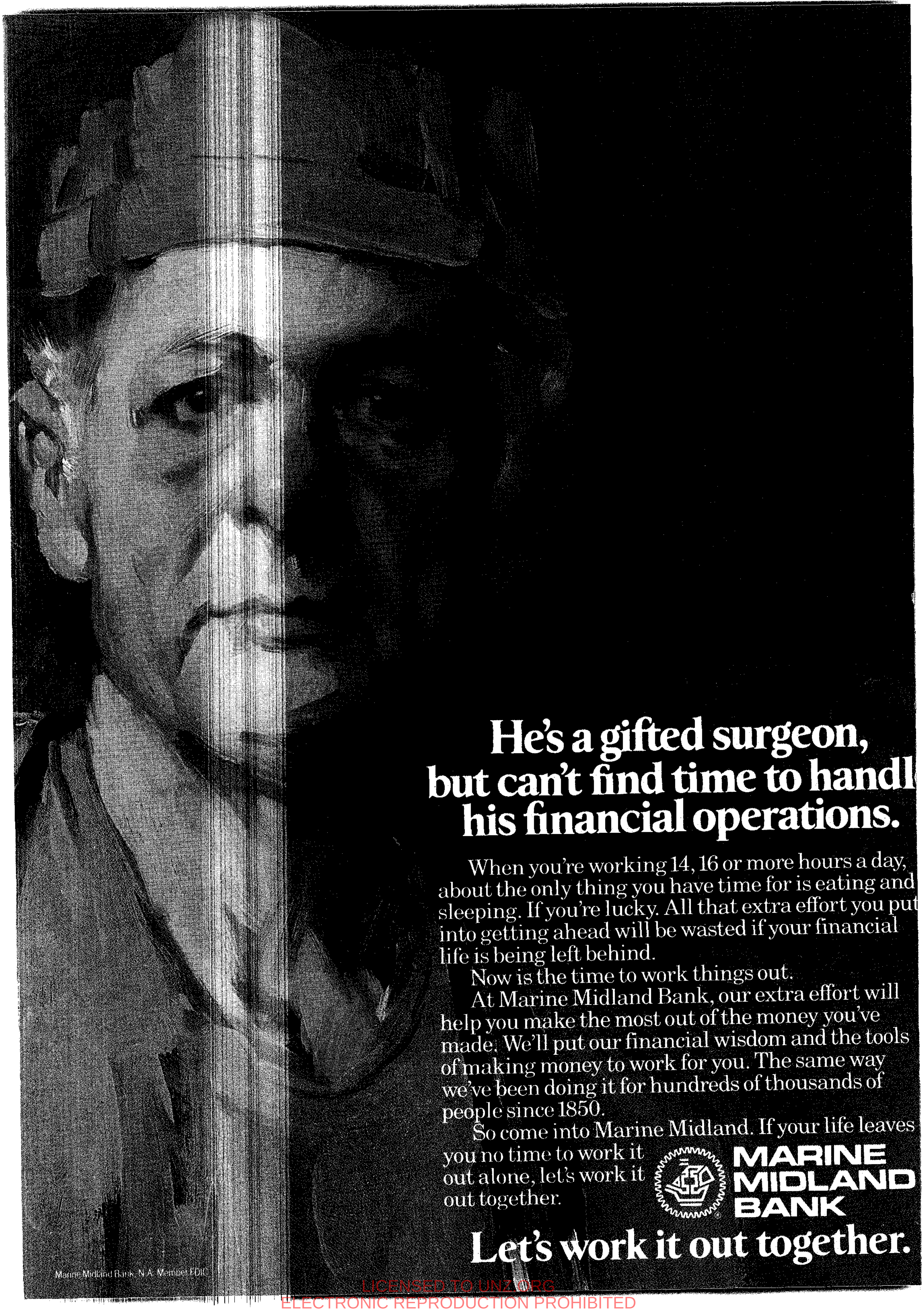

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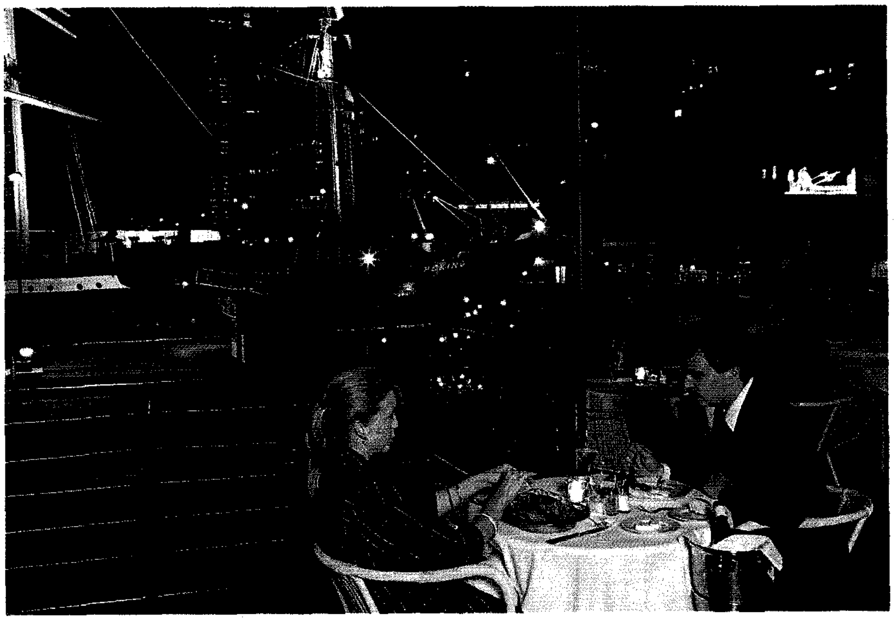

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Mere laughs, guffaws, and giggles in her seaport comedy club were just not enough for Caroline Hirsch. She hungered for greatness in the adjacent dining room, where the sun warms alfresco lunchers on the awninged terrace, and tonight we are mesmerized by the river below—black, with a shimmer of illuminated barges—and, through the rigging of the historic *Peking,* skyscrapers dressed for night.

Enter kitchen coach Clark Wolf with chef Romy Dorotan in tow, and such neo-American melting-pot notions as lemongrass, jalapeño corn bread, peppered vinegar on every table. Come early and stay for comedy next door. Or dine at 8:45—we are the only guests tonight—and linger over food that is beautiful but not tortured, almost always carefully cooked, singing with exotic flavor (entrées $12 to $24.50).

So maybe the hue of the plain-Jane room does evoke the inside of a rare chicken liver, and our waitress would be great selling Girl Scout cookies. Still, she's so earnest and innocent, it's impossible to be annoyed, even when it takes an eternity for drinks. Perhaps the bartender is phoning the Italian consulate to get the recipe for a Negroni.

But then . . . what surprises. Oysters from Apalachicola and Fanny Bay (not Fanny May, as our waitress would have it) taste fresh from the sea. The best crab I've had in years, so beautifully sauced that I'm perhaps overtolerant of its tomato-horseradish-granité foundation, a silliness that overchills it. The seafood seviche is tasty yet overmannered, too—naked petals of fish surrounded by minced peppers, onion, and tomato in a citric puddle. But the three-fish tartare, the crab- and fish cakes, and a chowder of conch with tomato, red and green pepper, and potato are all wonderfully savory.

Nearby Chinatown, with its Eurasian markets, is chef Dorotan's inspiration and shopping field. As he experiments with new finds—odd roots and dried dates, medlar berries and black sticky rice—dishes keep evolving. Eventually, the menu writers will catch up. Till then, know that crisp "wonton shrimp" come snugly rolled, and the swordfish and plantain now hide in a plump, crackling pillow. Both are served with a zesty pineapple salsa, and the latter has its own dipping bowl—two peppers and a lemon-basil leaf afloat in torrid vinegar, haiku for the eye and the tongue. At lunch, the chef wraps herb-marinated tuna and snapper with julienne of radish, cucumber, and arugula in Vietnamese rice-paper packages. Only the scallops and blackened beef seem mundane in this flashy company.

Mere garnishes are startlingly delicious: a layering of white and sweet potatoes, crisp potato galette with deep-fried ginger strings, or a nest of crisp-fried leek strands like sisal under a thin potato crust. We're so caught up in oohing over truly splendid vegetables—bok choy, fennel, bitter broccoli rabe, mustard greens, and beets, a bouquet of colors and textures—it takes a moment to focus on the perfectly cooked swordfish with its citrus marmalade, the good roast squab with garlic and a slightly sweet Thai sauce, wonderful pasta puttanesca with cubes of grilled tuna, rare (alas, even cool). Shrimp split and grilled till overly bouncy come with fine eggplant caviar and jalapeño corn bread—we ask for extras and eat every morsel, even though the bread could be moister.

Desserts are homey, love's labors occasionally lost—like the intense strawberry sorbet, half icy and half melted, or the apple-brown-betty experiment that's too Elizabeth. Best is dense lemon pound cake with quince (not quincé—"I'm good at spelling but not at pronunciation," our waitress confesses). Two candy stars have landed in the rich chocolate cake, and the pineapple upside-down tart, sweet as it is, is wonderful, hot from the oven.

It's impossible to predict if the Star Fish Grill will blossom in the warmth of too much affection or fall apart. But for now, flawed as it is, framed by the dazzle of its view, it may pleasantly surprise you.

Star Fish Grill, 89 South Street, Pier 17 (233-4900). Lunch, daily 11:30 a.m. to 3 p.m.; dinner, Sunday through Thursday 5:30 to 10 p.m., Fridays and Saturdays till midnight. A.E., D.C., M.C., V.

Luma GLOWS, A STYLISH SHRINE FOR THE organic-food faithful on tawdry Ninth Avenue. Everything is free of chemicals,

Photograph by Erica Lansner/Photoreporters.

additives, preservatives, and refined sugar and is cooked in filtered water. I'm not sure I want to live forever if this is the way. And the waitress, stepping outside for a furtive smoke, must have her doubts, too.

Luma is dedicated to "healthful, elegant dining . . . to prove that healthy food is compatible with classic culinary flair." My sentiments exactly, so here we are. A small storefront has been lovingly postmodernized with opaque glass and unfinished metal, a duo of stumpy columns with amethyst bowls reflecting light, mottled yellow walls and *faux marbre* below, periwinkle walls marking the open kitchen—all very sophisticated.

"There's not a wrinkle in the room," my companion observes, pointing out a radiantly fresh blonde, preppy in her velvet headband. "She probably works for Parke-Bernet. You can't work for Parke-Bernet without a headband." I don't have the heart to tell her P-B is no more. The headbands do go on.

Take our waitress, vibrantly wholesome, atingle with positive Karma. She would be perfect in a Zen café or a macrobiotic luncheonette but seems amateurish here, where elegance is the intention (and entrées run up to $21.95). Forget it. Only a wicked witch from Foie Gras Land would carp.

Frankly, I've had a bit too much to drink on my way to dinner, but I'm not drunk enough for tempeh—cultured soybean cake—in white wine with a dash of Dijon mustard, or seitan steak with carrot-ginger glaze. "It's wheat from which the bran is removed, and it has the texture of meat," our waitress explains. "It's really delicious."

The menu heralds a wild-mushroom festival, but I can't help noticing that the sautéed hens of the wood are listless, the exquisite Luma salad with its fourteen organic greens and flowers needs a good toss of vinaigrette, and the seafood ravioli, in a harsh, sandy pesto, tastes of yesterday's catch. More wild mushrooms give no perfume at all to a gluey risotto. A seafood stew is bland, too, except for a whiff of iodine. And a gargantuan slab of tuna, though rare at the heart, is tough and dry on the way there.

There is a drool of something suspiciously tofuesque on the chocolate-pudding pie, and the crust of the raspberry tart tastes like cereal and not much else.

Luma is too small and too passionate, too well intentioned, to fail. Just because I'm not brave enough to live forever doesn't mean there aren't thousands of New Yorkers who are. Now you know where to go.

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BONFIRE OF THE CALAMITIES

"...Even with its doubtful message, the Anselm Kiefer show at MOMA justifies the excitement that has attended it..."

BLEAK THOUGH IT MAY BE, AND CONcocted out of charcoal and ashes, the **Anselm Kiefer** exhibition at the Museum of Modern Art is the work of a magnificent artist. But it is also a spooky show that raises some disturbing questions. Most important: There are many monster-geniuses in the history of art. Is Kiefer one?

This touring retrospective, which was jointly organized by the Philadelphia Museum of Art and the Art Institute of Chicago, confirms the ferocious intelligence that has made Kiefer a favorite artist of intellectuals. His ambitions are big enough: no less than the rejuvenation of painting and the revival of Germany's mythology and sense of destiny. In the past few years, Kiefer has added the biblical struggles of the Jews to his Wagnerian list of metaphors, as though that contradictory mix might heal the wounds of World War II. But he is also ambiguously fond of the German past, including some of its Nazi episodes. One of the paintings is set inside Hitler's chancellery, designed by Albert Speer; a black memorial fire burns at center. Kiefer's politics have started furious debates in Europe, but Americans have been happy that someone is finally attempting grand-scale painting and have blithely looked the other way. This show, however, set alarm bells ringing in my head.

In 1969, before he began to study with the German artist-guru Joseph Beuys, Kiefer staged a series of photographs of himself doing the Nazi salute at various locations in Germany and Italy. Curator Mark Rosenthal's brilliant but circumspect catalogue explains that this is a symbolic "occupation"; Kiefer mocks the futility of the Nazi gesture, which couldn't control the world it set out to rule. But the "lack of respect" now accorded the *Sieg heil* salute would only trouble someone who felt it merited respect. When Kiefer first became a presence in contemporary art, critics had serious qualms about these photographs. After he became a Great Artist, the impulse to confront him died away. The Nazi salutes have been left out of this exhibition.

Even with its doubtful message, this show justifies the excitement that has attended it. MOMA had to wedge the largest paintings into an emptied-out room in the permanent galleries upstairs, because they would bump the downstairs galleries' low ceilings. Still, this is a first-rate, if not somewhat miraculous, installation. In these cramped spaces the show seems even more intense than it did at its previous stop, the Museum of Contemporary Art in Los Angeles. If you look only at the grandeur of the images, Kiefer is no less of a genius than everyone says he is. MOMA has not hung the work chronologically, so it's hard to see that the Nazi subjects have been displaced in the past few years by themes from Egypt, atomic power, alchemy, and the Diaspora.

STRAW BOGS: *Kiefer's mixed-media* Nuremberg, *1982.*

Kiefer's case is complicated. Rosenthal gives him the benefit of the doubt, which may be a good idea if you're the one writing the catalogue. The work is rugged, encompassing, and cathartic. But you can't ignore Kiefer's longing for the Deutschland that was. The huge, overbearing painting *Germany's Spiritual Heroes,* of 1973, parades a list of great names—among them Arnold Böcklin, Richard Wagner, and Joseph Beuys—down a heavy-timbered hall, a Valhalla of mortal gods. Torches burn on the walls: Fire purges the past and sanctifies the present. In the lost landscape of *Cockchafer Fly,* of 1974, the ground smolders in black ash and flame. A year later, Kiefer made a book, *Cauterization of the Rural District of Buchen,* in which black paint and charcoal flake off the pages like the charred aftermath of a fire storm. In the 1980s, he began to take a real torch to his canvases, burning the paint until it blistered. His recent books and paintings dip into the theme of radioactivity, or atomic fire; he plays with the image of control rods from a nuclear reactor, which contain the nuclear explosion just before its flash point. All these forms of fire transfigure the mundane; the fields, cleared of chaff, are readied for planting. The same metaphor was enlisted to justify the Holocaust.

In the 1980s, Kiefer got interested in the plight of the Jews, whose fate offers additional examples of fiery destruction and regeneration. Rosenthal notes that Kiefer has exhumed a bitter poem, written in a death camp, that pits "your golden hair Margarete," the vacuous ideal of German womanhood, against "your ashen hair Shulamith," the black-haired, cremated Jew. Kiefer has worked this poem's painful duality into a number of paintings. He has also revived Old Testament myths—including the parting of the Red Sea—and has treated them as the

Photograph: Broad Collection, courtesy of the Museum of Modern Art.

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> "...Michelangelo Pistoletto, at P.S. 1, has a flair for dramatic absurdities..."

common heritage of both Christians and Jews.

We are too entranced with the war-movie pieties of World War II to comprehend how a German who admires the Nazis could also admire the Jews. Kiefer presents just such a paradox. He may not be alone. You try to imagine his argument: By turning on the Jews, Germany destroyed its right to think highly of itself and called down the world's judgment. To find its pride again, it must walk the blistered trail of its history, through scorched earth and ashes, in search of what it lost. In the Twilight of the Gods, the German artist looks to the past for salvation, as his countrymen did in the 1920s.

Kiefer's despair creates an art of barely contained violence. The abuse he inflicts on his art—shredding, burning, stuffing with straw, glazing with molten lead—is a kind of ritual purgation. The ambiguities of his political position are transformed and made grimly personal. He is skilled with woodblock and an adventurer with materials. The best part of the show, to me, is the books—blank pages of history, sometimes crusted with cracked, dried mud, sometimes made out of sheets of scratched, scabby, faintly gleaming lead. Kiefer borrows an alchemical metaphor from Beuys: Lead holds out the promise of turning itself into gold, just like the soul, which tries (without much luck) to rid itself of worldly dross and reach the divine light.

Other artists have come bearing politically suspect messages. Richard Wagner, admired by Hitler, helped bring on the "orgy of German culture" (in Rosenthal's words) that caused so much havoc. The artist does not bear responsibility for the uses to which others put him. He does bear responsibility for the positions he takes. Kiefer has created a synthesis like nobody else's: European conceptualism, heroic painting, and German nationalism. It is a mistake to judge him a lesser artist because his themes are potentially so unpleasant. It is also a mistake, perhaps a greater one, to ignore his subtext altogether. He no doubt speaks for some of his countrymen—and in that case, we really ought to pay attention. (11 West 53rd Street; through January 3.)

AS AIRY AS THE KIEFER SHOW IS weighty, **Michelangelo Pistoletto: Division and Multiplication of the Mirror** presents the other side of European conceptualism: quirky, farcical, and self-important but also sly and imaginative. Pistoletto is one of the Arte Povera artists—Italians who reacted against the imported sobriety of American Abstract Expressionism in the late 1950s and began to make a kind of art more to their liking. "Poor art" appeared after a frightful war that had left everyone exhausted and wary of Serious Issues. The Italians also love words, beautiful strings of them.

Enter Pistoletto, who began making lighter-than-air paintings in 1961. The Institute for Art and Urban Resources, with the help of Italian funding, went to a lot of trouble to reconstruct the artist's career, beginning with the early, realistic portraits of people painted onto highly varnished backgrounds. He turned to reflective stainless steel in 1962 and, finally, to mirrors, where he found his metaphor.

It is a slight, sophomoric metaphor: the mirror and its double, or reality and illusion, the obsession of every art-history undergraduate. As is the habit in Europe, Pistoletto accompanies his work with glittering, mirrorlike explanations, in conjunction with Italian critic Germano Celant. The catalogue is a masterpiece of the kind of art criticism that sends readers to the Sunday comics.

On the other hand, the actual objects are witty and intermittently rewarding. Pistoletto has a flair for dramatic absurdities. In 1967, he made *Venus of Rags,* a gilded concrete Venus wedged against a pile of rags, a statement of art's sympathy with the underdog. *A Cubic Meter of Infinity,* one of his most famous works, consists of six mirrors tied together in a cube, their reflective sides facing toward the inside so no one will ever see the infinity they create.

Lately, he has shown a gift for sculpture. A figure hacked out of polyurethane stands in the hallway at P.S. 1, a clever, kitschy mimicry of monumental sculpture. (Some of his most interesting marble sculptures proved impossible to import.) The Institute for Art and Urban Resources has a habit of doing vast group shows that make it difficult to sort out the context of the art. Pistoletto is well served by getting the place to himself. (46-01 21st Street, Long Island City; through November 27.)

THE NAKED YOUNG MEN IN **Bruce Weber's** soft-core photographs pose like seals, sleak and pomaded. Compare Weber, who gave us those unavoidable Calvin Klein advertisements, with Robert Mapplethorpe, and you see the universe of difference between a commercial photographer and a first-rate artist. Weber is a tasteful pornographer, and these are just a bunch of men admiring themselves in his lens. (Robert Miller Gallery, 41 East 57th Street; closed.) ■

Music/Peter G. Davis

WING AND A PRAYER

"...Wagner's medieval minnesinger is a teleminister who has taken up with Venus, a hooker working out of a Las Vegas motel..."

ANYONE SERIOUSLY INTERESTED IN OPera and able to make the trip is heading to Chicago this month, curious to see what Peter Sellars has done to Wagner's **Tannhäuser.** New York's music Establishment has been heavily represented; even the Metropolitan, which seldom acknowledges significant operatic events west of the Hudson River, sent a highly placed emissary. Many will loathe the whole thing, of course, and those who do can take comfort in the fact that it could never happen here. Such a bold, risk-taking, richly imagined production of a repertory work would be inconceivable at today's Met or City Opera.

OLD-TIME RELIGION: *In Sellars's* Tannhäuser, *the Hall of Song is TV's Crystal Cathedral.*

Following his usual practice, Sellars has relocated the action to the present. Wagner's medieval minnesinger is transformed into an errant teleminister who has taken up with Venus, a hooker working out of a Las Vegas motel. Sated by lust and urged to repent by his best friend and fellow preacher, Wolfram, the reborn Tannhäuser returns to his ministry and the pure love of Elisabeth. A special televised service from the Crystal Cathedral, a "Battle of the Singers," celebrates the prodigal's return, and the opic is love. Disgusted by his colleagues' empty pieties, Tannhäuser confesses his carnal past, scandalizes the congregaion, and once again repents, resolving to join a band of pilgrims bound for Rome. Months later, Wolfram and Elisabeth are at the airport awaiting the pilgrims' return. Tannhäuser has missed the flight, and Elisabeth, fearing the worst, offers God her life in return for the sinner's salvation. Her sacrifice is accepted, and after one last tussle with Venus, Tannhäuser expires beside Elisabeth's bier.

So much for the surface trappings. Those who consider *Tannhäuser* unimaginable without historically correct sets and costumes will naturally be outraged, and too bad for them. The opera has less to do with pretty postcard pictures of old Thuringia than with a man publicly torn apart by the conflicting needs of body and soul, and how a repressive, hypocritical society deals with such a person. According to Sellars, the original Gothic time frame may have been a valid cultural point of reference in 1845, when *Tannhäuser* was first performed, but that tradition is dead, and a contemporary set of images is now needed to give audiences access to Wagner's dramatic ideas. Hence today's evangelical milieu and its often striking parallels.

That position can certainly be argued, and Sellars's inventions lead to obvious incongruities—Jimmy Swaggart would hardly apply to Pope John Paul for remission of sins, and not many evangelists are likely to be named Biterolf. But then, the composer's own libretto is loaded with even wilder illogicalities and inconsistencies that critics no longer complain about. What really matters is the force of Wagner's vision, and the same might be said of Sellars's interpretation, provided one accepts his premise.

Once that surrender is made, and the performance gathers momentum, time and place become far less relevant than the opera's interior spirit and the director's keen perception of it. Sellars is especially successful in communicating the emotional turmoil of Act III, aided by George Tsypin's inspired scenery—an airport waiting area dominated by a huge picture window overlooking the vast expanse of a lonely airstrip at sunset, the most poetic setting I have ever seen for Wolfram's "Song to the Evening Star." The "Pilgrims' Chorus," sung by the disembarking penitents as they greet and embrace loved ones left behind, registers with an extra measure of lyrical poignance as Elisabeth vainly searches the crowd for the absent Tannhäuser. For once, the final rejection of Venus (disguised, logically enough, as a flight attendant) comes across as a life-and-death struggle rather than just another sweaty bit of Wagnerian melodrama.

Not everything works. Tricolored supertitles trace three simultaneous strands of the drama—the verses actually sung (white), the lurid subconscious wanderings of Tannhäuser's fevered mind (red), and lofty quotes from German poets who fired the composer's imagination (blue). The main effect is information overload, but to use supertitles so creatively is typical of Sellars, and the idea deserved to be tested. It would be easy to pick at other flaws, but almost everything onstage relates directly to Wagner, enhances the opera's theatrical excitement, and invites an audience to empathize with the characters and ponder important dramatic issues.

At the very least, Sellars's approach may be one viable way to keep favorite nineteenth-century operas alive while we patiently wait for a new generation of great singers to bring them back to life. Heard with eyes shut, this was only a passable *Tannhäuser,* neither better nor worse than what one encounters these

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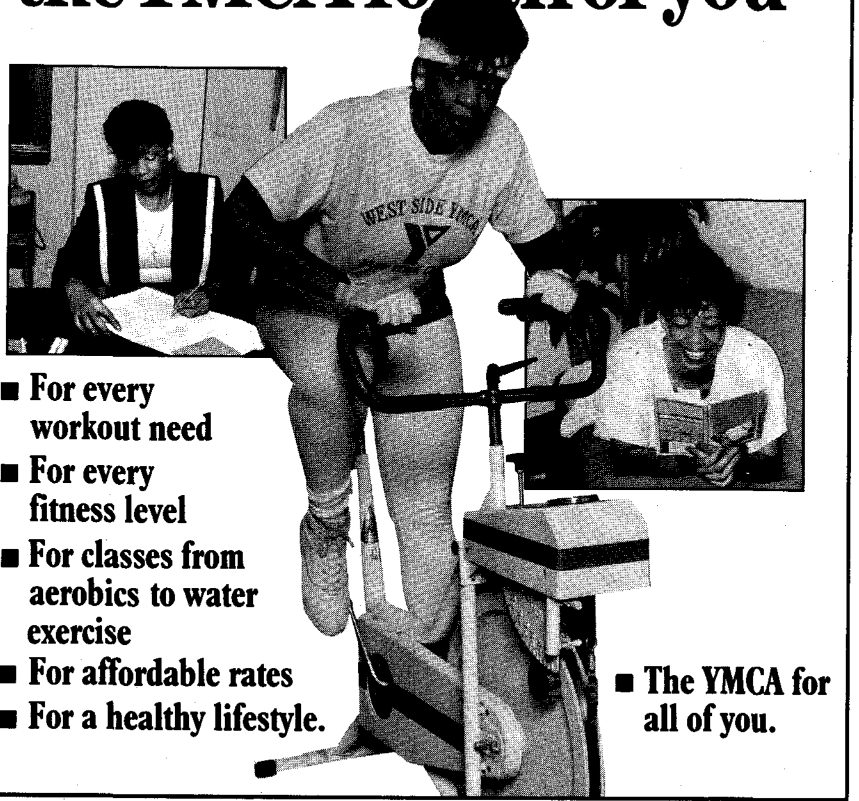

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days on the international circuit. A late replacement in the title role, Richard Cassilly can now barely hold out to the end, even with much marking of notes and downward transpositions. Nadine Secunde's soprano is more reliable than beautiful, but she is a warm, heartfelt, responsive performer, an Elisabeth who might well kneel and pray in the middle of an airport. Hakan Hagegard's suavely sung Wolfram provides the most rewarding musical moments, and Marilyn Zschau's blowsy Venus and Jan Hendrik Rootering's sanctimonious Landgrave are at least appropriate. Veteran conductor Ferdinand Leitner presides over a solid, unremarkable account of the score.

Primarily because of Sellars, the Chicago Lyric Opera *Tannhäuser* is enjoying heavy attendance—one can imagine the meager box-office figures had this cast graced a revival of the Met's current production. Ironically for those of us who live in New York City and must travel to see his work, Sellars became free to direct the Chicago project, his first standard-repertory opera for a major company, only after being sacked from the Met's upcoming Bartók/Schoenberg double bill. Several years ago, there was brief talk of a Sellars *Trovatore* at the City Opera, but that company also timidly backed away. More's the pity—to judge from the preliminary ideas that leaked out, it would have been a dynamite *Trovatore,* calculated to shake the House of Sills to its complacent foundations. So congratulations to the Chicago Lyric, which took a chance and has been rewarded with a serious, exciting, and thought-provoking production of a mainstream opera. As I say, it could never happen here.

LUCKILY FOR MUSIC PROGRAMMERS, BARtók never finished his seventh string quartet to ruin what has long been a handy prestige six-pack. These seminal scores, tracing the composer's development from 1907 to 1939, can be snugly contained on three records or in one long but manageable concert, convenient formats for an ensemble eager to make a major statement. We are usually handed them all at once, seldom one at a time, and that is how the **Emerson String Quartet** recently brought the works to Carnegie Hall, in advance of its complete Deutsche Grammophon recording. It was a disappointing evening. Listening to these bland, elegantly polished performances, I harked back to the days when musicians found Bartók harder to play but still made every note count. It might not have sounded so smooth and pretty, but the message had passion, character, and rhythmic bite. Perhaps the Emerson foursome should take off the gloves, restudy the scores, and discover what this music is really all about. ■

Theater/John Simon

THE FAMILY COMMUNION

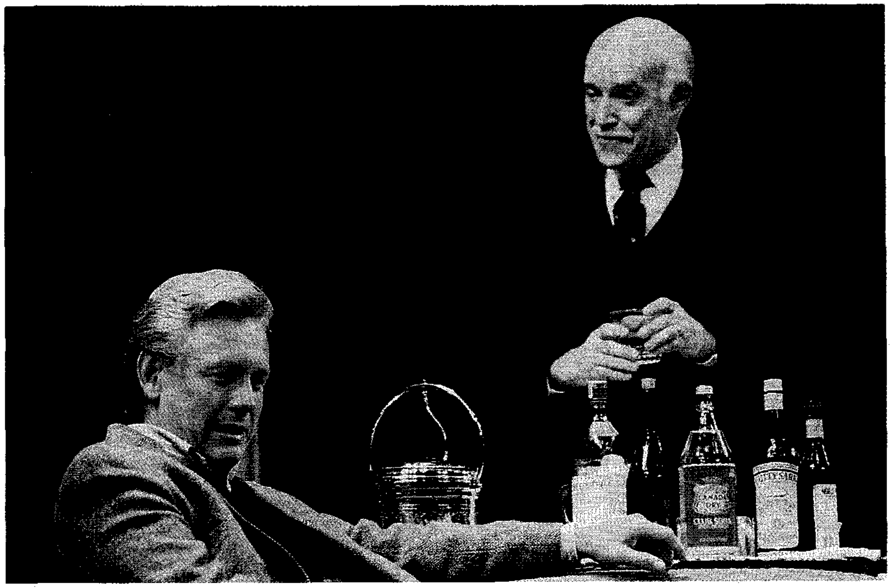
"...*The Cocktail Hour* is assiduously likable and occasionally mildly amusing, but heir to O'Neill's wit and Neil Simon's depth..."

THE DRAMATIC CAREER OF A. R. GURNEY has proceeded in reverse order from challenging to promising, and some time ago entered its third phase: spent. Though appreciably less offensive than his recent *Another Antigone* and *Sweet Sue* (even the title, happily, does not alliterate), **The Cocktail Hour,** which drowns in its own blandness, can most charitably be described as insipid. It is not, to be sure, in Wyndham Lewis's 1921 phrase, one of "the worst insipidities of our degenerate stage"; assiduously likable and occasionally mildly amusing, it is one of 1988's better insipidities.

This is unabashed autobiography, Gurney's own crossbreeding of *Long Day's Journey Into Night* and *Broadway Bound.* But—as in that celebrated and perhaps apocryphal reply of Shaw's to a famous actress wanting to bear his child, "What if it inherits my looks and your brains?"—the play is heir to O'Neill's wit and Neil Simon's depth. It is one of those how-to-tell-the-truth-about-everyone-without-offending-anybody works, in which the three walls of the stage seem to be covered with hooks from which no one is hanging. For a family to be interesting, it must have either arresting problems or mundane problems arrestingly dramatized. Gurney and his folks fall into that category of happy families that, as Tolstoy told us, are all alike.

Bradley, the father, a middle-class chap who married rich and forthwith proclaimed himself upper, is in a business that allows him to spend more time at lunch and at golf than in his office, and enjoy an extensive cocktail hour (the present one lasts two hours) with his wife and however many of his three children happen to drop in. Ann, his wife of 50 years, was extremely rich, once harbored literary ambitions, and is, like him, in the mid-seventies, which is also the period of the play; the place, as usual in Gurney, is his native "Upstate New York."

Nina, the eldest, lives in the same city, has a good husband and children but cares mostly for dogs, and dreams of going to Seeing Eye–dog–training school in Cleveland. Why this couldn't be done closer to home is unclear, but perhaps the Seeing Eye–dog Harvard is in Cleveland. The elder son, John, a playwright who gets his bread and butter from a publishing job (Gurney was a professor—so much for strict truthfulness), seems to have regular productions and a no less regular family; yet he tells us that he is on the wagon because he is "an angry drunk," and he is in psychiatric treatment. It seems he was insufficiently loved by his parents. The younger son, Jigger, the apparent favorite, is doing well in New York City, but, as is his wont, doesn't make it to the family reunion. Instead, he phones for advice about whether to take a less lucrative job in California that would allow him to indulge his lifetime dream of building ships.



PLAYWRIGHT AS SON: *Bruce Davison and Keene Curtis in the Gurney comedy.*

Bradley has leukemia and keeps talking (as he apparently has been for years) about dying, though he is in a state of remission and, as Ann assures us, in no danger of death: There are no mortal illnesses in Gurney, except, perhaps, boredom. Ann's only notable problem is that she has had to hire a temporary maid who cannot cook and whose name is caught differently by each of the four dramatis personae as Cheryl Marie, Sharon Marie, Shelley Marie, or Sheila Marie. This, along with references to T. S. Eliot, supplies the play with one of its several running gags. The dinner, fraught with delays, is yet another of these, allowing the eponymous cocktail hour to stretch to the point where everyone ought to be smashed but, unfortunately for the play's comedic value, isn't. Eventually, even John starts to drink, understandably enough, thereby kindling the play's last hope that he will become "an angry drunk." No such luck, alas.

Where, then, is the drama? John has come upstate to ask permission to put on his play, *The Cocktail Hour,* which tells all about him and the family. Father won't hear of it and offers a $20,000 bribe for its postponement. Mother, for her part, would much prefer it to be "a nice, long book," because books are quieter and mostly unread. Sister approves, but strongly resents being a minor character, such as she claims to be also in the family's life: "If I get ulcers, they're minor ulcers; if I die, it's a minor death." Jigger's opinion is not solicited, presumably because of the long-distance rates. Since we know that *The Cocktail Hour* will be produced in 1988, the pressing problems of the play are: Will Jigger go down to the Pacific in ships? Will Nina go to the dogs in Cleveland? What really was that maid's name?

In Steven Rubin's very adequate décor, the play gets a better production than it deserves. Under Jack O'Brien's careful and often inventive guidance, Keene Curtis is a spry and spirited Bradley, Bruce Davison is a thoughtful and ap-

Photograph by Martha Swope.

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> "...Nineteenth-century theatrical gesturing and mugging mar the revival of *Ghosts*..."

pealing John, and Holland Taylor knows just when to let Nina's quiet desperation gather decibels. I have some difficulty with Nancy Marchand, who doesn't fit Ann in looks, accent, or bearing; but she does know how to ask for "just a splash more—I am serious" some six or seven times without loss in drollness. The audience, in fact, loved her; but, then, it also loved the play.

THE ROUNDABOUT'S REVIVAL OF IBSEN'S **Ghosts** was, one hears, intended in part as a timely comment on AIDS. A tenuous parallel, that, but still far more solid than this production. The play itself always seemed to me flawed despite its obvious merits: About two thirds of it is exposition, and most of the third act is a kind of furious fast-forward, with what should be allowed to evolve slowly and inexorably hurtling ahead in ludicrous acceleration. Like *The Cocktail Hour* in the maternal view, it would have been better off as a nice, long novel.

In an essay on O'Neill, Hugo von Hofmannsthal observed that Ibsen's dialogue achieves mastery "only in rare moments"; however that may be, here, in Lars Johannesen's stiff and very Britishy translation, it does so rather less often than that. (Who is Johannesen, anyway? The program won't tell.) Even so, things could be a lot better than they are under Stuart Vaughan's disastrously stodgy direction. True, Vaughan has not gimmicked up the play in the current fashion, but, though hardly negligible, this is a negative virtue: I doubt if one can make a career out of not being Peter Sellars. Vaughan does nothing at all with the play except block it pedestrianly and statically, and encourage, or at least permit, some nineteenth-century theatrical gesturing and mugging.

Most surprising in this respect is Fionnula Flanagan, an able actress whose work in Joyce, Brian Friel, and other Irish authors remains memorable. Here, she postures her way from pillar to post, albeit with exemplary elocution and regal demeanor. As Regina, Roma Downey (another Irishwoman) looks just right but acts rudimentarily. David McCallum, who hasn't aged at all well, manages to make Pastor Manders even stodgier and more fatuous than Ibsen wrote him, which requires a talent of sorts, but one that it is death not to hide. Edward Seamon is quite a bit better as Engstrand, though somewhat on the cute, Alfred Doolittleish side. As for Rafael Sbarge, the Osvald: To have been an undistinguished Richard Miller in *Ah, Wilderness!* is bad enough; to be an undistinguished Richard Miller in *Ghosts* is intolerable.

In perfect harmony with the rest, David Potts has designed a totally uninspired set, although even that is better than Andrew B. Marlay's uncharacteristically graceless costumes, with Osvald's wine-colored pants taking the prize. The Roundabout has regrettably reduced *Ghosts* to a ghost of its former self.

THE ONLY USE I CAN SEE FOR RICHARD Foreman's **What Did He See?** is as an illustration of relativity. You sit there for a mere hour, yet it feels like 24 hours in hellfire. The spectators are separated from the stage by a Plexiglas wall, presumably so they cannot strangle the players. The set consists of a peculiar wooden throne, a vitrine, some mirrors, Persian rugs, the usual wires bisecting space, and enough bric-a-brac for a good-sized flea market. Peppers painted black, severed heads, gilded windmills of various sizes, Meissen cups, clocks showing discrepant time, masks—clutter hanging down, protruding, pullulating. There are also six four-foot black posts, some garnished with fake ivy, one with a red streamer wound around it, all ending in gold-tipped cranks. Most of the action consists of one or another character's cranking away—in inspired moments, on two cranks at once.

The two men and one girl (clearly chosen for her consummate unsightliness) wear outlandish garb and seem to use words as a gargle: sometimes Dada, sometimes double-talk: "Miocococoroco the clown should never have come down from his mountaintop"; "Do you hallucinate the word 'normal' in the midst of other tasks?" "Everybody tries to turn into a personal lighthouse" (one character does); "Bears make chocolate, which they steal from honeybees . . . they do not think of themselves as stealing chocolate, but rather as collecting chocolate" (an unbilled actor in a bear suit shows up twice); "Why don't we stop throwing words around like ice-cream pies, and let them fly back to their home base, whatever home base they have"; "Get me more guppers that guppy my uppers, that guppy my gums" (this one is sung).

The characters frequently change costumes and bring in nonsense objects. The dialogue is mostly channeled through speakers, from which issue also bits of monologue by (I assume) Foreman himself, as well as faint strains of minimalist music. Anyone who thinks this makes sense is lying, projecting, or deluding himself. We hear: "What's the best story to tell?" "Well, it's a story that devours itself, circular." *Bon appétit!* ■

Television/John Leonard

CAPITOL CRIMES

"...I'm not going to tell you who does what to whom in *Favorite Son,* except that none of it is Danny Ortega's fault..."

Favorite Son (OCTOBER 30 AND 31, NOVEMBER 1; 9 to 11 P.M.; NBC) is less a coherent narrative than a combustion of swamp fevers. We aren't so much surprised as jerked around. Each twisting stop at the stations of its triple cross is guaranteed to falsify the character, the motivation, and the common sense of everything that went before. Without Robert Loggia, it wouldn't make any sense at all.

There's this *contra* colonel (Geno Silva), shot dead in the middle of a photo opportunity on the steps of the Capitol. There's this Texas senator (Harry Hamlin), wounded in the same attack, who crawls through the blood to a microphone to deliver himself of heroic sound bites. There's an unpopular president (James Whitmore), who must decide on the eve of his party's nominating convention whether he needs Harry as a running mate. There's Harry's toothsome press secretary (Linda Kozlowski), who'll do *anything* to make it happen. And finally there's Loggia, a burned-out FBI agent who lurches his way to the paranoid truth through blackmail, machine guns, motels, convents, an Oval Office conspiracy, a Secret Service murder, a CIA cover-up, garter belts, bondage, and AIDS.

I'm not going to tell you who does what to whom, except that none of it is Danny Ortega's fault, although the only thing about which everybody in this six-hour mini-series seems to agree is that Sandinistas are Marxist baddies. Pretty-boy Hamlin is persuasive as a soft-boiled demagogue. John Mahoney has his moments as Haldeman and Ehrlichman. Blonde Kozlowski (from *"Crocodile" Dundee*) wanders around with her clothes off, oddly awkward, as if embarrassed—like Marianne, the symbol of revolutionary fervor in so many bad French paintings. Loggia alone transcends the rampant stupefaction.

RUNNING ON EMPTY: *Harry Hamlin and Linda Kozlowski.*

For one thing, he has most of the good lines. Steve Sohmer adapted his novel for television and has only himself to blame for the script. But when Loggia talks, somebody else seems to have punched up his dialogue. On breaking and entering: "You don't need a warrant unless you get caught." About the dread disease: "Maybe he was talking about *hearing* aids; you get it from listening to blowholes." Describing his job to a woman in a bar: "Somebody's stealing quarters out of the condom machine in the president's bathroom." And this epiphany to his partner:

"In the fifties, they had me catching Commies for McCarthy. Now McCarthy's a dirty word. In '60, they had me wiretapping a black preacher in Alabama. Now his birthday's a national holiday. Seventy-one, I'm chasing COs into Canada. And then Carter gives them amnesty at a party at Kennedy Center. You got some real simple ideas about right and wrong, kid, but this is Washington, and in Washington they play a nasty little shell game with right and wrong. One year right is right, the next year right is wrong, and some years it's high crimes and misdemeanors, but there's one thing you can count on, that every time some big shot waves the flag, you got the cruddy end of the pole."

Before *Jagged Edge,* Loggia was usually a villain. After *Jagged Edge,* he got to tiptoe through "Heart and Soul" with Tom Hanks in *Big.* For the bizarre purposes of *Favorite Son,* he is part Philip Marlowe, the rest Shane, and all of him terrific.

EXCEPT FOR ONE LITTLE LULLABY, BERNADETTE Peters doesn't sing in **David** (Tuesday, October 25; 9 to 11 P.M.; ABC). Nor do her bee-stung lips have much to smile about. For the first hour, what Peters mostly does as Marie Rothenberg, the divorced New York mother of little David, age six, is sulk. She's tired, sluggish, somehow physically suspicious. Her ex-husband (John Glover) menaces their child with too much neediness. Her policeman lover (Dan Lauria) is insufficiently alarmed. After his father kidnaps him, David enjoys a California dream of junk food and water beds and video games, until Dad tries to burn him to death in a nightmarish motel room.

We've [illegible]t John Glover's craziness before—clear eyes, dazzling teeth, monstrous charm—as well as George Grizzard's professional kindliness as the burn-center doctor who skin-grafts David back together again. What's new about *David,* another one of those true-life horror stories about which we are asked to shudder instead of think, is Bernadette Peters as Mother Courage. By the second hour, we stop wishing she'd stuck to musical comedy and start rooting for

Photograph by Frank Carroll.

> "...In Cannes, European intellectuals were predictably impressed by *Tanner '88's* confusion of fiction and reality..."

the redemptive powers of ferocious love.

SO FAR—AND I'M VERY SORRY TO SAY this—**Midnight Caller** (Tuesdays, previewing October 25; 10 to 11 P.M.; NBC) looks better than **Tattingers** (Wednesdays, starting October 26; 10 to 11 P.M.; NBC). I'm sorry to say it because we don't need another cop show, even if the cop (Gary Cole) has quit the San Francisco force after the death of his partner to become the tough-talking host of a late-night call-in radio program to which a female serial killer (Jenny Wright) is particularly addicted. But *Midnight Caller* has some jumped-up style, à la *Wiseguy, Stingray,* and *Miami Vice.* When Wright in a wedding gown went out a skyscraper window, I expected her to fly.

Whereas *Tattingers,* from the folks who enjoyed themselves perhaps too much at *St. Elsewhere,* hasn't decided yet what to do with its promising premise. Is it really going to be about a fancy Manhattan restaurant, or about the Mafia? A note came with my cassette: two scenes, gratuitously ominous, won't be televised. Nevertheless, *Tattingers* begins with a shoot-out and goes on to an alley fight, a cab collision, a hood's throwing a woman through plate glass, and the beating to death by gangsters of a news vendor with a Buchenwald tattoo. Blythe Danner deserves better than Stephen Collins, not to mention their snotty children. We are promised cameos by Elaine Kaufman of Elaine's, Joe Baum of the Rainbow Room, George Lang of Café des Artistes, and David Liederman of David's Cookies. The heart leaps up, at least an inch.

GARRY TRUDEAU NEVER MADE IT TO Cannes for the second annual **Festival International de Programmes Audiovisuels,** at which 108 programs from sixteen nations competed for twenty prizes in music, series, documentary, and TV-movie categories. Trudeau, the scriptwriter for HBO's *Tanner '88,* got to Kennedy Airport, all right. Waiting for him the next day on the Riviera were Tanner himself (Michael Murphy), the First Mistress (Wendy Crewson), hundreds of European intellectuals, and me. Trudeau, however, had been too busy with *Doonesbury* send-ups of George Bush and Donald Trump to remember to get a French visa. They returned him to Jane Pauley.

Which is a shame, because *Tanner,* with French subtitles, won the FIPA prize for best series. European intellectuals missed most of its inside political jokes but were predictably impressed by its confusion of fiction and reality (Jesse Jackson! Linda Ellerbee! Studs Terkel! Gloria Steinem!). And Papa Bear Robert Altman, its director, who's been to Cannes a dozen times, was hugely entertaining. ("I'm Francolexic," he said at a press conference where he got all the questions until correspondents from *Le Figaro* and *Libération* finally turned on the hapless Russian Dimitri Barshevsky. Altman also explained, "The two great faiths of the twentieth century both failed—Communism and psychiatry.")

Only if you've had to bolt from a table with Wendy Crewson and Marisa Berenson to spend an hour in the dark listening to British baby talk about Freud's seduction theory and Anna O (*Sigmund Freud: A Guide to Genius*) will you know why Cannes is such a hardship.

Never mind the irony of a prize for *Tanner,* canceled by HBO even before the election came around. Never mind that we never knew what hour of the night or day of the week or time of the month the program might be on. At least the pay-cable people had the wit to let Altman and Trudeau do what they wanted to for half a season. *Tanner,* seen through European eyes, looks a lot more interesting than the presidential campaign it satirized. Altman also brought a couple of Pinter plays to ABC last season, as well as a stunning remake of *The Caine Mutiny* to CBS. That he should work in American television has been a welcome surprise. That American television hasn't so far appreciated his work is not.

Tanner, moreover, competed in a tough category. I expect we'll eventually see Channel Four's *A Very British Coup,* if public TV under four more years of the same laissez-faire Darwinians is brave enough to broadcast a mini-series asking us to care about a *Socialist* prime minister (Ray McAnally) of England. We might also, if we're lucky, see the BBC's *Shalom Salaam,* in which Arab and Jewish families, equally alienated in modern Britain, compete in the manufacture of blue jeans and grandchildren—*Romeo and Juliet* meets *Sammy and Rosie Get Laid.* (Gareth Jones won for best screenplay, and Mamta Kaash for best actress. About Ms. Kaash my feelings are scandalous.)

MEDIA COOL: *Michael Murphy,* Tanner '88.

Tony Palmer's *In From the Cold,* a two-hour portrait of the late Richard Burton, is likely to show up somewhere on American television and is worth looking at if only for the wicked interview with Lauren Bacall, who trashes him. We won't see the best documentary, Patrick Le Gall's *Trotsky.* While the footage, especially of Trotsky in exile in Mexico, is wonderful, the talking heads are all French and mostly strange. Nor, for the same reason, are we likely to see the second-best documentary, the Swiss-made *The Secret Life of Sergey Eisenstein.*

It's odd, though—these two European tributes to a kind of Bolshevik creative mania were infinitely superior to anything at Cannes from a contemporary Russian. Barshevsky's much-ballyhooed *Risk II,* a semi-impressionistic take on Stalin, the arms race, and the Rosenbergs, was by turns pious, pretentious, and sentimental. It managed to blame any unpleasantness in the Soviet Union since the Revolution on the paranoid singularity of Uncle Joe, as if he hadn't had tens of thousands of eager helpers. Likewise, Otkirov Rayshan's *La Chronique du Temps Arrêté,* a reasonably absorbing account of the corrupt mismanagement of a collective farm, fell heavily into a parable about Stalinism, as if every evil could have no other author.

Be grateful you won't have to look at the FIPA-winning made-for-TV movie *Gewitter im Mai* ("Thunderstorm in May"), a sumptuously mounted and preposterous melodrama, typical of an Austrian film industry nostalgic for the good old days of Franz Josef and the empire, as if this century—and the Nazis, and Kurt Waldheim—hadn't happened. (The old joke, new to Cannes, was all over the Palais des Festivals in minutes: "Waldheim's skin is so thick, he doesn't need a spine.")

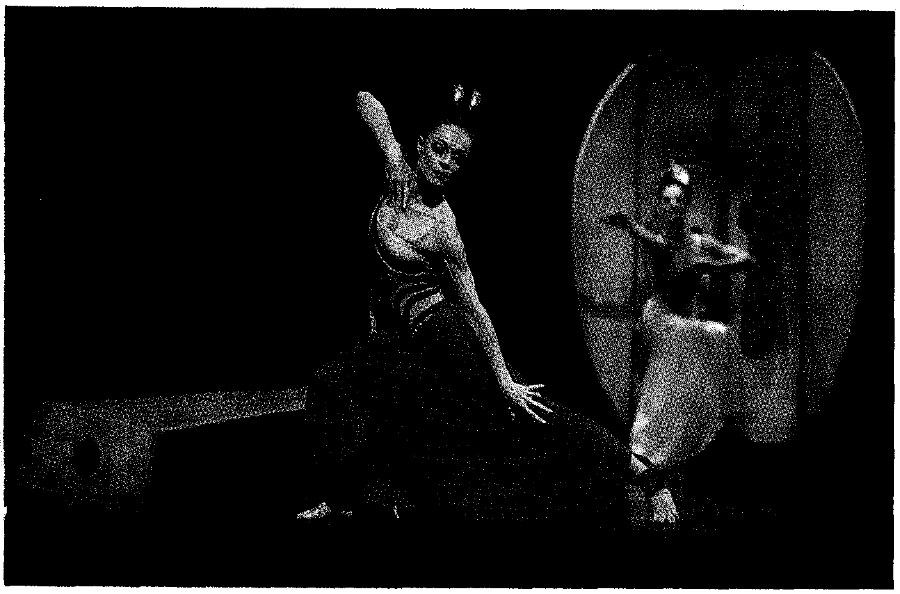
There isn't space for more of a rundown, but of FIPA it should be said that, unlike the Prix Italia, or our own Emmys, or, for that matter, the Cannes Film Festival, it is innocent of industry goons or deal-making, and of debauchery. Instead of nominating themselves, the television programs in competition were selected by one shrewd intelligence, the tireless Pierre-Henri Deleau. And if this year there wasn't anything as stupendous as *The Singing Detective,* there was more than enough to suggest that not all the TV in the world is made in Burbank, or *Dallas.* ■

Photograph by Jean Pagliuso.

Dance/Tobi Tobias

APPARITIONS

"...In *Night Chant,* Graham quotes promiscuously from herself, mixing early, middle, later periods into an uneasy concoction..."



UNDER THE INFLUENCE: *Christine Dakin as Phaedra, Denise Vale as Aphrodite.*

HERE'S WHAT HAPPENS IN *Night Chant,* **Martha Graham**'s 178th and latest work: A commanding nocturnal female who lives in a Noguchi tree (borrowed from *Embattled Garden*) summons her tribe to perform a ritual that will ensure fertile continuity. Clad in loincloths and gowns designed by Graham and Halston, this handsome group dutifully deploys itself in sharp-edged, rather simplistic processionals and stylized sexual couplings, the latter more decorative than erotic or even visceral. These rites culminate in the delivering of a sacrificial victim into the Great Mother's lap, whereupon the lady devours his liver, declares herself satisfied, and permits life to flower once again.

The "mythology" is familiar, and the reverent and irreverent alike will see the choreographer's self-portrait here. The dance material is far too familiar. Graham quotes promiscuously from herself, mixing her early, middle, and late periods into an uneasy concoction. Geographically, the piece inhabits the corner of Graham's imagination that lies somewhere between New Mexico and Thaiand. The large ensemble dances with leekness and nonspecific avidity, which eems to constitute current company tyle, while Denise Vale, Peter London, nd Young Ha Yoo manage to be physically distinctive in leading roles that are themselves generic.

Graham has always taken a vigorous interest in love and lust. Given her turn of mind—I'll bet she invests ordering out for a tuna on rye with Significance—she typically elevates these subjects to a heroic plane. If the characters she shows caught in the web of desire are not actually gods or other mythical types, they are worldlings larger than life, figures ennobled even by their destructive emotions. Her 1962 *Phaedra,* revived this season, is a curiosity because it does just the opposite, debasing the passions to the level of pornography, the kind of porn—baroque in its lewdness, while deadly earnest—that makes you giggle.

You know the story: Phaedra, controlled by a vindictive Aphrodite, is consumed by the hots for her stepson, Hippolytus. He's pledged to the goddess Artemis, and so is interested exclusively in hunting with his fellow youths and maintaining his chastity—as least as far as women are concerned. (In a later work, *Phaedra's Dream,* Graham unfurls fully her postclassical theory that Phaedra loses Hippolytus to another man.) At any rate, Hippolytus rejects his stepmom, whereupon Phaedra slanders him to his dad (her husband) as a seducer-rapist, which sends domestic life rattling swiftly downhill to death. The choreography consists largely of lascivious looks and moves, and features the provocative use of a small, plump dagger. It might be pointed out that the insertion of such a weapon into the vagina is an inefficient method of suicide as well as, in the contents of the piece, a mixed metaphor.

The most interesting thing about the dance is what it elicited from Isamu Noguchi, who had earlier composed Graham's most apt and beautiful sets (*Frontier, Seraphic Dialogue, Cave of the Heart, Appalachian Spring*). In *Phaedra,* the sculptor—whose work, if we're going to talk Freud, leans toward the anal rather than the genital—stepped cheerfully into the heated climate and constructed two sexually differentiated shower stalls. One is unmistakably a penis, the shaft of which has triple Dutch doors that are coyly opened one at a time to reveal titillating parts of Hippolytus's anatomy. The other (marked LADIES, as it were) is an inventive structure of unfolding ellipses that can be taken as the female labia, a pair of buttocks, or the fatal apple administered by Eve. There's a bed, too, but it looks damned uncomfortable.

WITH BALANCHINE NO LONGER HERE TO ravish us with new works, the resurrection of vanished segments of his repertoire proceeds more and more keenly. Early in 1987, **Tulsa Ballet Theatre** came to Brooklyn College with the exquisite central pas de deux from his *Mozart Violin Concerto* (*New York,* February 9, 1987), choreographed in 1942 for Buenos Aires's Teatro Colón as a free-lance assignment. The Oklahoma company recently returned with the complete ballet, staged, as was the duet, by Esmeralda Agoglia, who was present—and, presciently, took notes—at its creation.

The pas de deux—which reflects the score (No. 5, K. 219) in coupling intimacy and tenderness with objectivity and restraint—remains the most beguiling element in the ballet, though it is enhanced by being set in context. The work for the ensemble has a classroom simplicity. Its effects are made through variation in numbers and patterning rather than through steps per se. If the result is somewhat static, the inventive facility is unmistakable. The ballet contains echoes of Balanchine's

hotograph by Nan Melville.

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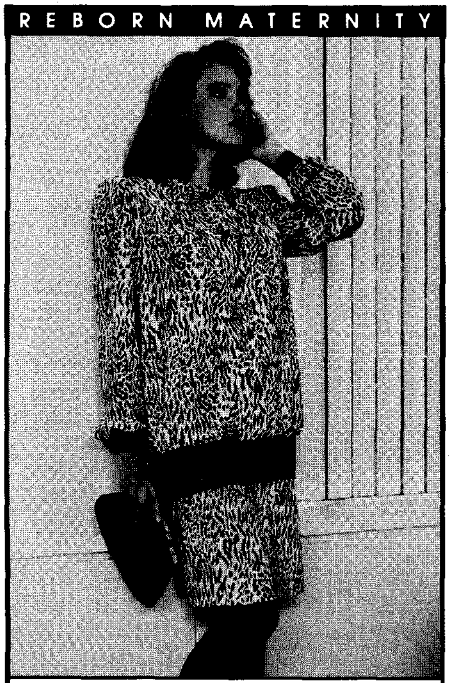

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inheritance—a paraphrase, for example, of the "Kingdom of the Shades" opening—as well as portents of the direction his style would take in the future. Even more significant, though, are the moments of compelling strangeness, when mysteries that cannot be explained or even described are suddenly present, palpable. This Romantic, even gothic, streak in Balanchine—the hand of Fate—is often ignored by those concentrating on his masterful neoclassicism, but it colored his work from start to finish.

SOME OF THE MOST COMPELLING DANCers in town—French girls, from the Paris Opéra—can be seen by appointment at the Metropolitan Museum. Though their age is well over 100, they've been granted (sentenced to?) eternal late adolescence and young womanhood by their creator, **Edgar Degas.** Even so, they are not pretty, contrary to the myth perpetrated by the notepaper industry. "Pretty" implies a sentimentality (see Renoir) antithetical to Degas's perceptions. Scrupulously observed and meticulously rendered, these dancers take their life from the information of the eye, not the leanings of the heart. Such an approach has its own power to move. In matters as minute as the sharpness of the shoulder blade, not yet cushioned in flesh, of a teenage apprentice, and as the way the sinews and bones of the ankle meet the heel when the foot rotates out into the basic stance of classical dancing, Degas illuminates the oddity, the complexity, and the peculiar grace of the material world.

Not that he ever takes—or expects us to take—this objectively surveyed world at face value. There are disturbing messages lurking at every turn. In one depiction of the daily class, the most solidly rendered object is the trimming on the hat of a bored ballet mother who slouches in a chair, reading a newspaper, oblivious to the action at hand. In picture after picture, the dancers—flesh in actual or potential motion—are the most insubstantial matter in it. Incidental, inanimate objects have solidity; dancers and their dancing exist at the vanishing point.

Again, examine the unusual angle from which a rehearsal scene is recorded—often a stretch of empty floor occupies the center of the picture. Notice the disparate focal points of the figures participating in the scene, the disjunctive variety of their occupations and moods. Here, almost subversively, Degas reveals how human beings, though arranged in symbiotic groups, essentially operate at cross-purposes. (The same psychology pervades the big family portraits, and makes them quietly terrifying.) In pictures like these, it seems sheer accident that the world hangs together, or some sort of necessary madness that we agree to pretend it does. ■

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SALES & BARGAINS

BY LEONORE FLEISCHER

POSH SALE

THE AUTUMN POSH SALE AT THE LIGHThouse to benefit the nonprofit New York Association for the Blind is a biggie. It includes lots of wonderful donations, such as new clothing for men from Brooks Brothers: sport jackets (mostly size 40R), here $50–$125; wool or corduroy pants (sizes 34–40), here $30 and $35; outerwear jackets (mostly size M), here $15–$65. New neckties from Saks Fifth Avenue, including Armani, Perry Ellis, Per Spook, Givenchy, and others, here $5–$27.50. New clothing for women includes: a collection of unworn one-of-a-kind designer fashions (sizes 4–12, mostly small sizes) from a famous Palm Beach boutique, including Valentino, Louis Feraud, Oscar de la Renta, Jacqueline de Ribes, Chloé, and others. Gently used designer clothing includes: long sequined dress with calla-lily design (size 4), here $550; Bill Blass sequined day-length dress (size 6), here $250; mohair cape by Pauline Trigère (size 8), here $100, Michaele Vollbracht reversible wool jacket (size S), here $60; and more. Also, many celebrity donations, such as a Ralph Lauren Fair Isle cardigan (size 12) from Lauren Bacall, here $125; a beautiful Ferragamo tweed suit (size 8) from Claire Trevor, here $150; moss-green silk party dress (size 4) from Jane Powell, here $75. Also, fur coats, gently used items in all sizes, and more. A.E., M.C., V., checks accepted; all sales final. *The Lighthouse, 110 E. 60th St. (355-2200); Mon. and Thurs. 10 a.m.–7 p.m., Tues., Wed., and Fri. till 6 p.m.; 10/24–28.*

AS GOOD AS NEW

THIS BUSINESS CAN BRING NECKTIES back into style. Tie cleaning, was $3.50 a tie or $14 for four, now $11.80 for four (additional ties, now $2.95 each); tie narrowing, was $24 for four ties, now $20.40 (additional ties, were $6 each, now $5.10). There is a four-tie minimum; you can either bring your ties in or mail them. If you would like ties mailed back to you, there is an extra charge of $2.50 for up to eight ties, $3.50 for nine or more. Pickup and delivery additional. Checks accepted; no credit cards. *Tiecrafters, 116 E. 27th St., sixth floor (867-7676); Mon.–Thurs. 8:30 a.m.–6 p.m. and Fri. till 5 p.m.; through 11/4.*

DO NOT PHONE: *Send suggestions for ‘Sales & Bargains" to Leonore Fleischer,* New ork *Magazine, 755 Second Ave., N.Y., N.Y. 0017-5998, six weeks before the sale.*

SAMPLE SHOES

MEN WHO LIKE THE FASHIONABLE CUT and styling of very expensive Italian shoes will enjoy this sale of about 100 pairs of fall shoes (sizes 8½–11), and some boots: leather, reptile-and-leather, and reptile footwear, retail $400–$750, here $75–$150. Handsome black suede slip-on boots, retail $400, here $125. Men who wear size 8½ will find a bonanza of one-of-a-kind samples, such as crocodile shoes, retail $750, here $150; and more. Also, sample shoes from earlier seasons are giveaways at $25 a pair. No credit cards. Checks accepted as deposits only; merchandise held until they clear; all sales final. *Romano Martegani, 45 W. 57th St., fifth floor (355-5111); Mon.–Fri. 10 a.m.–5 p.m.; through 10/28.*

IN DISGUISE

WITH HALLOWEEN ALMOST UPON US, this timely sale offers 25 percent off on more than 30 different costumes for men and women (sizes 6–12 for women; 36–44 for men; some unisex; some for tall men). The costumes listed are one size fits all: Sheik of Araby with turban, fringed vest, pants, and sash, was $39, now $26; belly dancer with chiffon-handkerchief skirt, jersey halter with dangling coins, and matching panties, was $52, now $39; fifties felt poodle skirt, was $32, now $24; buccaneer with white shirt, striped pants, red head scarf, and sash, was $35, now $26; Phantom of the Opera with mask, long cape, and hat, was $34, now $25.50; Elvira dress, was $28, now $21; and more. Sequined masks, were $5–$32, now $3.75–$24; feather boas, including large turkey-feather boas, were $24, now $18; fancy boas with metallic threads, were $32, now $22. Also, many accessories, like Cleopatra headdresses, asp armbands, devil horns, pitchforks, and tails, rainbow clown wigs, and more. A.E., Discover, M.C., V. accepted; no checks; all sales final. *Pandora's Box, 194 Bleecker St. (505-7615); Mon.–Sun. 1–9 p.m.; through 10/31.*

ONE-DAY SALE

ONE- AND FEW-OF-A-KIND DESIGNER samples of hand-loomed Chanel-style suits and dresses and hand-knitted sweaters are here at wholesale and below-wholesale prices. For example: wool-bouclé suit with crocheted-chenille trim and gold-and-pearl buttons (size 8), retail $550, here $250; dark-champagne suit with embossed pattern and crystal-fox cuffs (size 10), retail $500, here $225; purple dress with ruffle-edged overlap skirt (size 6), retail $350, here $175; princess-style dress with rabbit hem and cuffs stenciled with leopard design (size 10), retail $450, here $210; gray chemise dress with crocheted rosebuds (size 10), retail $350, here $170; green sweetheart-neck dress with poet sleeves (size 10), retail $370, here $175; patterned and cabled silk sweater (size M), retail $290, here $145; white pin-striped navy cardigan with pockets and gold buttons (size 10), retail $295, here $145; matching hand-loomed skirt, retail $120, here $60; and more. Also, holiday- and cruisewear; made-to-order garments at 20 percent above wholesale (custom work by appointment only). Checks accepted; no credit cards; all sales final. *Barbara Holden, 23 E. 69th St., fourth floor (288-5009); Fri. 11 a.m.–6 p.m.; 10/28 only.*

DRESS FABRICS

THANKS TO A RENOVATION SALE, SEWING fabrics for dresses and coats are reduced here. For example: 60-in. wool coating in heather brown with multicolor plaid overlay or wool-mohair blend in 58-in. width, were $22 a yd. each, now $12.50; many silk chiffons from Italy and elsewhere in stripes and other patterns (including dressy metallics and cracked ice), were $12–$25 a yard, now $4–$10; printed cotton-corduroy, was $8 a yd., now $3.95; 54-in. squares of print rayon-challis from Italy, were $18 each, now $10.50; and more. A.E., M.C., V., checks accepted; all sales final. *Poli Fabrics, 132 W. 57th St. (245-7589); Mon.–Sat. 9 a.m.–6 p.m.; through 11/5.*

SHIRTS

THIS WAREHOUSE SALE IS A GOOD PLACE for men to shop or for women with men on their holiday gift lists, because the fabrics are beautiful and the shirts are well made and stylish. Many of the sport shirts (sizes S–XL) are made from Italian fabrics, including viscose (retail $60–$195, here $15–$75), with most priced around $20–$23; solid or striped dress shirts (neck sizes 15–18) made from imported cotton, retail $55–$95, here $16.50–$39. Checks accepted; no credit cards; all sales final. *Acorn, 920 Broadway, at 21st St., Room 601 (677-4520); Mon.–Fri. 8:30 a.m.–6:45 p.m. and Sat. 10 a.m.–4 p.m.; through 10/29.* ■

CUE

A Complete Entertainment Guide for Seven Days Beginning

OCTOBER 26

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MOVIES

THEATER GUIDE

COMPILED BY CATHY HAINER

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. west of Sixth Ave. (431-1590). #1—Through 11/8: "Streams of Consciousness: New American Animation." #2—Through 11/10: "Jazz on Screen." 10/26: *Memories of Duke; A Brother With Perfect Timing.* 10/27: *Chicago Blues; Blues for Central Avenue.* 10/28–29: *Art Blakey: The Jazz Messenger;* "Jazz Gems by Dick Fontaine." 10/30: "An Evening at Birdland." 10/31: *The Sound of Jazz; All Night Long.* 11/1: *'Round Midnight; Jazz in Exile.*

2. THALIA SOHO—Vandam St. west of Sixth Ave. (675-0498). Through 12/1: "Forbidden Films: Banned, Censored, and Condemned." 10/26–27: *In the Realm of the Senses; Hiroshima, Mon Amour.* 10/28–29: *The Godfather; The Godfather, Part II.* 10/30: *The Hunchback of Notre Dame* (1923); *The Phantom of the Opera* (1925). 10/31: *White Zombie; The Vampire Bat; One Frightened Night; The Crime of Dr. Crespi.* 11/1: *The Criminal Code; Convicted.*

3. ESSEX—Grand St. at Essex. St. (982-4455). *Halloween IV: The Return of Michael Myers.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. (674-2560). #1—*Wings of Desire.* #2—*Married to the Mob.*

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Bird.* #2—*Madame Sousatzka.*

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth ave. (674-6515). *Lair of the White Worm.*

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Bat 21.* #2—*Alien Nation.* #3—*Imagine: John Lennon.*

8. THEATRE 80—St. Marks Pl. west of First Ave. (254-7400). 10/26: *Made for Each Other* (1939); *Swing High, Swing Low.* 10/27: *Five Graves to Cairo; A Foreign Affair.* 10/28–29: *All About Eve; Sunset Boulevard.* 10/30: *The Life and Death of Colonel Blimp.* 10/31: *Dracula's Daughter; Werewolf of London.* 11/1: *Julius Ceasar* (1953); *The Epic That Never Was.*

9. CINEMA VILLAGE—12th St. east of Fifth Ave. (924-3363). 10/26–27: *L'Annee des Meduses; Happily Ever After.* 10/28–29: *One Flew Over the Cukoo's Nest; Five Easy Pieces.* 10/30: *Siberiade.* 10/31–11/1: *Shy People; The Stunt Man.*

10. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*Punchline.* #2—*Gorillas in the Mist.*

11. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*Matador.* #2—*A Winter Tan.* #3—*Bagdad Cafe.* #4—Through 10/27: *Babette's Feast.* Beg. 10/28: "The 21st International Tournee of Animation."

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Crossing Delancey.* #2—*Halloween IV: The Return of Michael Myers.* #3—*Clara's Heart.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *Mystic Pizza.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Gorillas in the Mist.*

23. AMERICAN CLASSICS DRIVE-IN—28th St. at 11th Ave. (564-4590). Film clips from fifties rock 'n' roll stars.

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*The Accused.* #2—*Without a Clue.* #3—*A Fish Called Wanda.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Punchline.*

26. MURRAY HILL—34th St. at 3rd Ave. (689-6548). *Clara's Heart.*

42nd–60th Streets

30. WARNER—Seventh Ave. bet. 42nd–43rd Sts. (764-6760). *Punchline.*

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Clara's Heart.* #2—*Dead Ringers.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway (869-8340). *Elvira: Mistress of the Dark.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Bat 21.* #2—*Alien Nation.* #3—*Halloween IV: The Return of Michael Myers.* #4—*Die Hard.* #5—Through 10/27: *Halloween IV: The Return of Michael Myers.* Beg. 10/28: *Feds.* #6—*The Kiss.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (757-2408) *Tucker: The Man and His Dream.*

MOVIES

35. MOVIELAND—Broadway at 47th St. (757-8320). *Gorillas in the Mist.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262) *Betrayed.* **EMBASSY 3**—*Who Framed Roger Rabbit.* **EMBASSY 4**—*Married to the Mob.*

37. CINE—Seventh Ave. bet. 47–48th Sts. (398-1720). #1—Through 10/27: *Dead Ringers.* Beg. 10/28: *Halloween IV: The Return of Michael Myers.* #2—*Coming to America.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Without a Clue.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *The Last Temptation of Christ.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *The Kiss.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *Madame Sousatzka.* **CARNEGIE SCREENING ROOM**—(757-2131). *Boyfriends and Girlfriends.*

44. SUTTON—57th St. east of Third Ave. (759-1411). *Things Change.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). "21st International Tournee of Animation."

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Little Dorrit.*

47. BIOGRAPH—57th St. east of Broadway (582-4582). "Romantic Comedies of the Thirties, Forties, and Fifties." 10/26: *The Voice of the Turtle; The More the Merrier.* 10/27: *The Miracle of Morgan's Creek; Christmas in July.* 10/28–11/3: "Fourth Festival of Films From Spain."

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Mystic Pizza.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Bird.*

50. PARIS—58th St. west of Fifth Ave. (688-2013). *Another Woman.*

51. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). *Lair of the White Worm.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Clara's Heart.* #2—*Alien Nation.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Madame Sousatzka.* **CORONET**—*Punchline.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Crossing Delancey.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). Closed for renovations. **CINEMA II**—(753-0774). Closed for renovations.

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Imagine: John Lennon.* #2—*Bat 21.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Gorillas in the Mist.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Without a Clue.* #2—*A Fish Called Wanda.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Crossing Delancey.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *The Accused.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Punchline.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Mystic Pizza.* #2—*Alien Nation.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—*Bat 21.* #2—*Halloween IV: The Return of Michael Myers.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *The Accused.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Salaam Bombay!* #2—*The Thin Blue Line.* #3—*Red Sorghum.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*Imagine: John Lennon.* #2—*Hotel Terminus.*

83. REGENCY—Broadway bet. 67th–68th Sts (724-3700). *Gorillas in the Mist.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Bat 21.* #2—*Without a Clue.* #3—*Bird.* #4—*Crossing Delancey.* #5—*Mystic Pizza.* #6—*The Kiss.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Punchline.* #2—*Dead Ringers.*

88. COLUMBIA CINEMA—Broadway bet. 103rd–104th Sts. (316-6660). *Halloween IV: The Return of Michael Myers.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Clara's Heart.* #2—*Alien Nation.*

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*Halloween IV: The Return of Michael Myers.* #2—*The Kiss.* #3—*Bat 21.* #4—*Tougher Than Leather; Alien Nation.*

91. NOVA—Broadway nr. 147th St. (862-5728). #1—*Alien Nation.* #2—Through 10/27: *The Kiss.* Beg. 10/28: *Halloween IV: The Return of Michael Myers.*

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*The Kiss.* #2—*Halloween IV: The Return of Michael Myers.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater:** $3.50; senior citizens $2.75; children $1.75: Mon.–Sun. 10:30 a.m., 11:30 a.m., 12:30, 1:30, 3:30 and 4:30: *Behold Hawaii* and *Dance of Life*, both directed by Greg MacGillivray. Double Feature: Fri. and Sat. at 6 and 7:30.

AMERICAN MUSEUM OF THE MOVING IMAGE—35 Avenue at 36 St., Astoria (718-784-0077). $4. Through 11/11: "Independent America: New Films 1978–88." 10/26 at 1:15: *Five Year Diary,* dir. Anne Roberson; at 2:30: *The Man Who Envied Women*, dir. Yvonne Rainer. 10/27 at 1:15: *Five Year Diary*; at 3: *Who Killed Vincent Chin?*, dir. Christine Choy and Renee Tajima. 10/28 at 1:15: *Five Year Diary;* at 8: *My Brother's Wedding*, dir. Charles Burnett. 10/29 at 2: *Four Shadows, Mnemosyne, Mother of Muses,* and *The Red Thread,* dir. Larry Gottheim; at 5: *Bless Their Little Hearts*, dir. Billie Woodberry; *Suzanne, Suzanne*, dir. Camille Billops and John Hatch; at 8: *To a Random*, dir. Michael Burlingame; *Screamplay*, dir. Rufus Seder. 10/30 at 1: *Aqui Se Lo Halla,* dir. Lee Sokol; *Soft Fiction*, dir. Chick Strand; at 2:30: *In the Month of Crickets* and *The Nightingale's Fisted Wave,* dir. Lewis Klahr; *Lucifer Rising,* dir. Kenneth Anger; *Big Brother,* dir. Caroline Avery.

ARTISTS SPACE—223 W. Broadway (226-3970). Free. Through 11/5: "Min Joong Video Program," a selection of recent videotapes from Korea include *The Sang Kyeidong Olympics* (1987); *Funeral Ceremonies* (1988); *Agriculture is the Foundation of a Nation* (1988); *We Never Can Be Two* (1988); and *Homes Apart* (1988).

ASIA SOCIETY—Park Ave. at 70th St. (517-2742). Members, $5; nonmembers, $6. Through 11/18: "Presenting Buddhadeb Dasgupta." 10/28 at 3: *Bitter Morsel* (1979), dir. Dasgupta, with Monidipa Roy; at 7: *The Distance* (1978), dir. Dasgupta, with Mamata Shankar.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). $3; senior citizens $2; students $1; museum admission extra. Through 11/6: "German Cinema: Birth and Rebirth (1922–1984)." 10/30 at 2: *The Blue Light* (1932), dir. Leni Riefenstahl; at 3:45: *Heart of Glass* (1976), dir. Werner Herzog. "Family Flicks:" Through 10/29: "Monster Madness." 10/29 at 3: *Frankenstein* (1931), dir. James Whale, with Boris Karloff.

CLOCKTOWER—108 Leonard St. (233-1096). Free. 10/27–12/11: "Here and There: Travels," an exploration of the historical tradition and contemporary manifestations of travel in painting, video, film, and music.

COLLECTIVE FOR LIVING CINEMA—41 White St. (925-2111). $5. 10/26 at 7: "Features From Hungary": *Hungarian Rhapsody,* dir. Miklos Jancso. 10/27 at 7: *The Bird with the Crystal Plumage* (1969), dir. Dario Argento. 10/28 at 8: "Program I: Invisible Adversaries," with Valie Export. 10/ 29 at 8: "Program II: Short Films," Export presents *Remote...Remote* (1973)

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and *Man and Woman and Animal* (1973). 10/30 at 8: "Program III" (See 10/28 at 8). 10/31 at 7: "New York City": *New York Portrait Chapter II* (1981). 11/1 at 7: *Les Cousins* (1959), dir. Claude Chabrol. Through 11/19: "Saturday Screenings for Kids." 10/29 at 11 a.m. "Halloween Mischief": *The Goose Girl* and *In the Street.*

DOWNTOWN COMMUNITY TELEVISION CENTER—87 Lafayette St. (966-4510). $1. Tuesday Screening Series. 10/28 at 7: "Nostalgia for the Present," poetry reading/video screening; plus poet Kofi Natambu. 11/1 at 7: "Mondo Collage-O" includes *The Archive of Doctor Momboozoo,* dir. Joe Coleman; *Chop, Chuck, and Mutilate,* dir. Rick Sullivan.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50. 10/26 at 2, 6, and 9: *The Nun* (1965), dir. Jacques Rivette, with Anna Karina.

GLOBAL VILLAGE—454 Broome St. (966-7526). $5. Through 11/18: "The Endangered Documentary and Other Species." 10/28 at 8: *Bring It All Back Home,* dir. Sheffield Film Co-op; *Please Don't Say We're Wonderful*, dir. Sheffield Film Co-op.

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth Ave. at 94th St. (860-1777). $2.50; students and seniors $1; free to members. Through 10/30: "About Japan" video series: *Meaning of the Interval* (1987), dir. Edin Velez and *Universal Input Output* (1983), dir. Astrid Heibach; "Waveforms: Video/Japan."

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6; members, senior citizens, and students, $4.50. Through 11/18: "New Films From Japan." 10/28 at 6:30 and 8:30: *The Great Department Store Robbery* (1988), dir. Azuma Morisaki, with Keiko Matsuzaka.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Free with museum admission: $4, general; $2, students and seniors. Through 11/29: "An International Lens on the Holocaust." 10/30 at 4: *More Than Broken Glass: Memories of Kristallnacht.* 11/1 at 7: *A Painful Reminder* (1985), footage of the liberation of the Nazi concentration camps.

THE KITCHEN—512 W. 19th St. (255-5793). Free. Video Viewing Room open Tues.–Sat. 1–6. Through 10/29: "New Work Series." Screenings include *Witness the Butthole Surfers* (1988), Dir. Jem Cohen and Adam Cohen; *Off Limits* (1988), dir. Rea Tajiri; *The Neighborhood on the BPM 112; Whole: I Dreamed Another Man Dreamed Me* (1987), dir. Robert Beck; *The A Ha! Experience* (1988), dir. Julie Zando.

THE KNITTING FACTORY—47 E. Houston ST. (219-3055). $3. Mondays at 8: "Films before Jazz." Independent film shorts.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (570-3949). Through 12/30: In conjunction with the exhibition "Boccioni," there will be screenings of *Futurism; Blast!;* and *Vita Futurista.*

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). Contribution $4. "Personal Cinema Program." 10/29–30 at 8: "An evening of video projection works by David Leslie," screenings include *The Impact Videos–Chinatown* (1987), *Impact Addict* (1987), *Bounding Main Event* (1987), and *Kung Fu Fighting* (1987).

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Suggested contributions: adults $4, students $3, under 13 and seniors $2. Wed.–Sat. noon–5, Tue. noon–8. Through 1/12/89: "Young and Rubican and Broadcasting: Growing Up Together." "Comedy Break,": 10/26: "The Jonathan Winters Show" and "Robin Williams: An Evening at the Met." 10/27–28: "The Ernie Kovacs Show" and "The Steve Allen Show." 11/1–2: "The Great American Fourth of July and Other Disasters" and "The Wonder Years." "Saturday Screenings for Children," 10/29 at 12:30 and 3: "Faerie Tale Theatre" and "Halloween is Grinch Night." Through 11/5: "Television Specials": 10/26–29: "Julie and Carol at Carnegie Hall."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** Through 10/27: "British Film: Traditions—Realism": Part One: Fiction. 10/27 at 2:30: *Bronco Bullfrog (Around Angel Lane)* (1969), dir. Barney Platts, with Del Walker; at 6: *Pressure* (1975), dir. Horace Ove, with Herbert Norville. Through 11/27: "Anna Magnani." 10/28 at 2:30; *Mamma Roma* (1962), dir. Pier Paolo Pasolini, with Magnani and Ettore Garofalo; at 6: *L'onorevole Angelina* (1947), dir. Luigi Zampa, with Magnani and Ave Ninchi. 10/29 at 2: (See 10/28 at 6); at 5: (See 10/28 at 2:30). 10/30 at 2: *Campo de'fiori* (1943), dir. Mario Bonnard, with Magnani and Aldo Fabrizi; at 5: *Open City* (1945), dir. Roberto Rossellini, with Magnani and Fabrizi. 10/31 at 2:30: *Tempo Massimo* (1934), dir. Mario Mattoli, with Magnani and Vittoria De Sica; at 6: *Doctor Beware* (1941), dir. De Sica, with Magnani and Adriana Benetti. 11/1 at 2:30: *Open City* (1945), dir. Roberto Rossellini, with Magnani and Aldo Fabrizi; at 6: (See 10/30 at 2). **Titus Theater 2:** 10/27 at 3 and 6: "What's Happening?" *A Singing Stream* (1987), dir. Tom Davenport. 10/29 at 2:30 and 5:30: "A History of Camera Movement": *Faces* (1968), dir. John Cassavetes. 10/30 at 2:30 and 5:30: "A History of Camera Movement." *Z* (1969), dir. Costa-Govras. 10/31 at 6:30: "Video Viewpoints": "Latino Collaborative: Independent Latino Media." Through 11/1: "Video: New Canadian Narrative." 11/1 at 2 and 6: "In Memorium: Leon Hirszman."

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 10/26 at 8: *The Thin Blue Line* (1988 U.S.), dir. Errol Morris. 10/27 at 8: "Berlin Film Festival '88": *Inheritance* (1988, U.S.), dir. Bill Donovon. 10/28 at 8 and 10: *Family Viewing* (1987, Canada), dir. Atom Egoyan. 10/29 at 3 and 5:15: *The Thin Blue Line*; at 8 and 10: *Family Viewing.* 10/30 at 3 and 5:15: *The Thin Blue Line;* at 7:30 and 9:15: *Family Viewing*. 10/31 at 7:30: *I Married a Monster From Outer Space* (1958), dir. Gene Fowler and *Queen of Outer Space* (1958), dir. Edward Bernds, with Zsa Zsa Gabor. 11/1 at 8: "Israeli Film Festival": *I Don't Give a Damn* (1987, Israel), dir. Shmuel Imberman.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. (621-0609). Free. 10/27 at noon: "Viewpoint...Appalshop": *Sourwood Mountain Dulcimers* (1976), dir. Gene DuBey; *Waterground* (1977), dir. Frances Morton; *Sunny Side of Life* (1984), dir. Scott Faulkner, Anthony Stone, and Jack Wright; at 5:30: "Meet the Makers–Film": *Forest of Bliss*, dir. Robert Gardner.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. 10/28–11/23: "Autumn in Japan." 10/28–30 at 7:30: *Gonza the Spearman* (1986), dir. Masahiro Shinoda; at 10: *Escape From Japan* (1964), dir. Yoshishige Yoshida. 10/29–30 at 2: *Early Summer* (1951), dir. Yasujiro Ozu; at 4:30: *Toar-San Goes North* (1987), dir. Yoji Yamada. 11/1 at 7:30: *The Human Condition* (1959), dir. Masaki Kobayashi.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens (718-592-2405). Free with museum admission. 10/29 at 2: *Man of Aran* (1934), dir. Robert Flaherty.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718- 727-1135). $1, members; $2, non-members. "Autumn 88 Film Series: Carl Foreman Film Retrospective." 10/30 at 1:30: *The Rocky Road* (1910), dir. D. W. Griffith, with Blanch Sweet; *Isn't Life Wonderful* (1924), dir. D. W. Griffith, with Carol Dempster.

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terr., S.I. (718-448-2500). $4, members; $5, non-members. 10/29 at 1 and 3: "Things That Go Bump in the Night," screenings include *Betty Boop; Casper the Friendly Ghost,* and *The Cartoonist's Nightmare.*

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. "1988–89 New American Film and Video Series." Through 11/13: "Scrutable Images: Chinatown Demystified," screenings include *Chan is Missing* (1981), dir. Wayne Wang; *Family Gathering* (1988), dir. Lise Yasui and Ann Tegnell; *Nisei Soldier: Standard Bearer for an Exiled People* (1984), dir. Loni Ding; and *Bowery Movement* (1988), dir. Tom Tam.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Halloween IV: The Return of Michael Myers.* #2—*The Kiss.* #3—*Alien Nation.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Without a Clue.* #2—*Gorillas in the Mist.* #3—*The Accused.* #4—*The Kiss.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*The Accused.* #2—*Memories of Me.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*Halloween IV: The Return of Michael Myers.* #2—*The Accused.*

MOVIES

104. DOVER—Boston Rd. at E. 174th St. (542-3511). *Halloween IV: The Return of Michael Myers.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Halloween IV: The Return of Michael Myers.* #2—*Crossing Delancey.* #3—Through 10/27: *Gorillas in the Mist.* Beg. 10/28: *Into the Fire.* #4—Through 10/27: *The Kiss.* Beg. 10/28: *Feds.*

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Halloween IV: The Return of Michael Myers.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Coming to America.* #2—*A Nightmare on Elm Street IV: The Dream Master.* #3—*The Kiss.* #4—*The Accused.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—Program Unavailable. #2—Program Unavailable. #3—Program Unavailable. #4—Program Unavailable.

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—Program Unavailable. #2—Program Unavailable.

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*Halloween IV: The Return of Michael Myers.* #2—Through 10/27: *Halloween IV: The Return of Michael Myers.* Beg. 10/28: *Feds.* #3—*Alien Nation.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Married to the Mob.* #2—*Punchline.* #3—*The Kiss.* #4—*Die Hard.* #5—*Clara's Heart.* #6—*The Accused.* #7—*A Nightmare on Elm Street 4: The Dream Master.* #8—*Alien Nation.* #9—*Gorillas in the Mist.* #10—*Elvira: Mistress of the Dark; Mystic Pizza.* #11—*Halloween IV: The Return of Michael Myers.* #12—*Bat 21.* #13—*Without a Clue.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Bat 21.* #2—*The Accused.* #3—*Gorillas in the Mist.* #4—*Without a Clue.* #5—*Clara's Heart.* #6—*Crossing Delancey.* #7—*Die Hard.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Without a Clue.* #2—*Gorillas in the Mist.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*The Kiss.* #2—*Halloween IV: The Return of Michael Myers; A Fish Called Wanda.* #3—*Gorillas in the Mist.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Crossing Delancey.* #2—*Things Change; The Accused.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*Alien Nation.* #2—*Elvira: Mistress of the Dark.* #3—*Memories of Me; Halloween IV: The Return of Michael Myers.* #4—*The Kiss.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Halloween IV: The Return of Michael Myers.* #2—*The Kiss; Alien Nation.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*Halloween IV: The Return of Michael Myers.* #2—*Alien Nation.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Halloween IV: The Return of Michael Myers.* #2—*Alien Nation.* #3—*Mystic Pizza.* #4—*The Kiss.* #5—*Punchline.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*The Kiss.* #2—*Halloween IV: The Return of Michael Myers.* #3—*Alien Nation.* #4—*Coming to America.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Die Hard.* #2—*Clara's Heart.* #3—*Crossing Delancey.* #4—*Alien Nation.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Without a Clue.* #2—*Mystic Pizza.* #3—*Punchline.* #4—*The Kiss.* #5—*Halloween IV: The Return of Michael Myers.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*The Accused.* #2—*Bat 21.*

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*The Kiss.* #2—*Coming to America.* #3—*A Nightmare on Elm Street 4: The Dream Master.* #4—*Elvira: Mistress of the Dark.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*The Kiss.* #2—*Without a Clue.* #3—*The Accused.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Bat 21.* #2—*Halloween IV: The Return of Michael Myers.* #3—*Punchline.* #4—*Alien Nation.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Bat 21.* #2—*Things Change.* #3—*Punchline.* #4—*The Accused.* #5—*Crossing Delancey.* #6—*Alien Nation.* #7—*Mystic Pizza.* #8—Through 10/27: *Clara's Heart.* Beg. 10/28: *Feds.* #9—*Memories of Me.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Without a Clue.* #2—*The Accused.* #3—Through 10/27: *The Kiss.* Beg. 10/28: *Feds.* #4—*Alien Nation.* #5—*Halloween IV: The Return of Michael Myers.* #6—Through 10/27: *A Fish Called Wanda.* Beg. 10/28: *Crossing Delancey.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*Without a Clue.* #2—*Punchline.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—Through 10/27: *Elivra: Mistress of the Dark.* Beg. 10/28: *Feds.* #2—Through 10/27: *Coming to America.* Beg. 10/28: *Into the Fire.* #3—*Alien Nation.* #4—*The Kiss.* #5—*Halloween IV: The Return of Michael Myers.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*The Accused.* #2—*Alien Nation.* #3—*Bat 21.* #4—*Halloween IV: The Return of Michael Myers.* #5—*Punchline.* #6—Through 10/27: *The Kiss.* Beg. 10/28: *Feds.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Crossing Delancey.* #2—*Memories of Me.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*The Accused.* #2—*Punchline.* #3—*Clara's Heart.* #4—*Mystic Pizza.*

303. CORONA—PLAZA—(639-7722). *Halloween IV: The Return of Michael Myers.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*The Accused.* #2—*Things Change.* #3—*Punchline.* #4—*Without a Clue.* #5—*Bat 21.* #6—*Alien Nation.* #7—Through 10/27: *The Kiss.* Beg. 10/28: *Into the Fire.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Without a Clue.* #2—*The Accused.* #3—Closed for renovations.

306. FLUSHING—UA QUARTET—(359-6777). #1—*Halloween IV: The Return of Michael Myers.* #2—*Bat 21.* #3—*Alien Nation.* #4—Through 10/27: *The Kiss.* Beg. 10/28: *Into the Fire.*

307. FLUSHING—UTOPIA—(454-2323). #1—*Memories of Me.* #2—*Without a Clue.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*Gorillas in the Mist.* #2—*Die Hard.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—Through 10/27: *Clara's Heart.* Beg. 10/28: *Feds.* #2—*Things Change.* #3—*Punchline.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Crossing Delancey.* #2—*Mystic Pizza.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *Memories of Me.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Bat 21.* #2—*Halloween IV: The Return of Michael Myers.* #3—*Alien Nation.* #4—*The Kiss.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*Halloween IV: The Return of Michael Myers.* #2—*Mystic Pizza.* #3—*The Kiss.* #4—*Big.* #5—*Punchline.*

314. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Gorillas in the Mist.* #2—*Things Change.* #3—*Die Hard.* #4—*The Accused.* #5—*Without a Clue.* #6—*Bat 21.* #7—*Alien Nation.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*The Accused.* #2—Through 10/27: *Memories of Me.* Beg. 10/28: *Feds.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Halloween IV: The Return of Michael Myers.* #2—Through 10/27: *The Kiss.* Beg. 10/28: *Into the Fire.* #3—*Alien Nation.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—*Memories of Me.* #2—*The Accused.* #3—*Without a Clue.* #4—*A Fish Called Wanda.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Halloween IV: The Return of Michael Myers.* #2—*Punchline.* #3—*Alien Nation.*

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160 SOUTH STREET (CORNER OF DOVER STREET)

320. REGO PARK—DRAKE—(457-4002). *Who Framed Roger Rabbit.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Punchline.* #2—*Gorillas in the Mist; A Fish Called Wanda.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Without a Clue.* #2—*Halloween IV: The Return of Michael Myers.*

401. NEW DORP—HYLAN—(351-6601). #1—*The Accused.* #2—*Punchline.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*The Accused.* #2—*Punchline.* #3—*Bat 21.* #4—*Things Change.* #5—*Alien Nation.* #6—*Halloween IV: The Return of Michael Myers.* #7—*Crossing Delancey.* #8—*Mystic Pizza.* #9—Through 10/27: *Memories of Me; Gorillas in the Mist.* Beg. 10/28: *Feds.* #10—*The Kiss.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—Program Unavailable. #2—Program Unavailable.

501. BELLMORE—MOVIES—(783-7200). *A Fish Called Wanda.*

502. BETHPAGE—MID-ISLAND—(796-7500). *A Fish Called Wanda.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Halloween IV: The Return of Michael Myers.* #2—*Punchline.* #3—*Crossing Delancey.* #4—Through 10/27: *Alien Nation.* Beg. 10/28: *Feds.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*Memories of Me.* #2—*Halloween IV: The Return of Michael Myers; The Kiss.* #3—*Alien Nation.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*The Kiss.* #2—*Crossing Delancey.* #3—*Alien Nation.* #4—*Without a Clue.* #5—*Punchline.* #6—*Halloween IV: The Return of Michael Myers.* #7—*Bat 21.* #8—*The Accused.*

506. GREAT NECK—SQUIRE—(466-2020). #1—*Crossing Delancey.* #2—Through 10/27: *Gorillas in the Mist.* Beg. 10/28: *Feds.* #3—*Halloween IV: The Return of Michael Myers.*

507. HEWLETT—HEWLETT—(791-6768). *A Fish Called Wanda.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Halloween IV: The Return of Michael Myers.* #2—*Mystic Pizza.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—*Memories of Me.* #2—*The Accused.* #3—*Bat 21.* #4—*Gorillas in the Mist.* #5—*Without a Clue.* #6—*Alien Nation; A Fish Called Wanda.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Betrayed.* #2—*Punchline.* #3—*Halloween IV: The Return of Michael Myers.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Married to the Mob.* #2—*Bambi; A Fish Called Wanda.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*Bat 21.* #2—*Memories of Me.* #3—*The Accused.* #4—*The Kiss.* #5—*Without a Clue.* #6—*Mystic Pizza.*

513. LONG BEACH—PARK AVENUE—(432-0576). Through 10/27: *A Fish Called Wanda.* Beg. 10/28: *Die Hard.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Without a Clue.* #2—*Bat 21.* #3—*Alien Nation.* #4—*The Kiss.*

515. MALVERNE—TWIN—(599-6966). #1—*Married to the Mob.* #2—Through 10/27: *A Fish Called Wanda.* Beg. 10/28: *Die Hard.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Things Change.* #2—*Bat 21.* #3—*The Accused.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Memories of Me.* #2—*Mystic Pizza.* #3—*Halloween IV: The Return of Michael Myers.* #4—*Clara's Heart.* #5—*Alien Nation.* #6—*Punchline.* #7—*Crossing Delancey.* #8—Through 10/27: *Gorillas in the Mist.* Beg. 10/28: *Into the Fire.* #9—Through 10/27: *The Kiss.* Beg. 10/28: *Feds.*

518. MASSAPEQUA—PEQUA—(799-6464). *The Accused.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Memories of Me.* #2—*Punchline.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Clara's Heart.* #2—*A Fish Called Wanda.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*A Fish Called Wanda.* #2—*Married to the Mob.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*Mystic Pizza.* #2—*Halloween IV: The Return of Michael Myers.* #3—*Memories of Me.* #4—*A Fish Called Wanda.* #5—*Crossing Delancey.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Gorillas in the Mist.* #2—*Memories of Me.* #3—*The Accused.* #4—*Clara's Heart.* #5—*Mystic Pizza.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Imagine: John Lennon.* #2—*Crossing Delancey.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Without a Clue.* #2—*Punchline.*

527. SYOSSET—SYOSSET—(921-5810). #1—*Crossing Delancey.* #2—*Things Change.* #3—Through 10/27: *Clara's Heart.* Beg. 10/28: *Feds.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Punchline.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Punchline.* #2—*A Nightmare on Elm Street 4: The Dream Master; A Fish Called Wanda.* #3—*Die Hard.* #4—*The Kiss.* #5—*Tougher Than Leather.* #6—*The Accused.* #7—*Coming to America.* #8—*Gorillas in the Mist.* #9—*Crossing Delancey.* #10—*Clara's Heart.* #11—*Halloween IV: The Return of Michael Myers.* #12—*Bat 21.* #13—*Mystic Pizza; Without a Clue.*

531. WANTAGH—WANTAGH—(781-6969). *Die Hard.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Alien Nation.* #2—*Halloween IV: The Return of Michael Myers.* #3—Through 10/27: *The Kiss.* Beg. 10/28: *Feds.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Alien Nation.* #2—*Alien Nation.* #3—*Big.* #4—*Things Change.* #5—*The Last Temptation of Christ.* #6—*Who Framed Roger Rabbit.*

534. WESTBURY—WESTBURY—(333-1911). #1—*Mr. North.* #2—*A Time to Remember; Bagdad Cafe.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—Through 10/27: *The Kiss.* Beg. 10/28: *Into the Fire.* #2—*Bat 21.* #3—*Alien Nation.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*The Accused.* #2—*Halloween IV: The Return of Michael Myers.* #3—*Gorillas in the Mist.*

602. BAY SHORE—CINEMA—(665-1722). *Punchline.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Mystic Pizza.* #2—*Crossing Delancey.*

604. BAY SHORE—SUNRISE DRIVE-IN—(665-1111). #1—*Halloween IV: The Return of Michael Myers.* #2—Through 10/27: *The Kiss.* Beg. 10/28: *Into the Fire.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Cocktail.* #2—*Die Hard.* #3—*Gorillas in the Mist.* #4—*Punchline.* #5—*Crossing Delancey.* #6—*Alien Nation.* #7—*The Kiss.* #8—*A Fish Called Wanda.* #9—*Big.* #10—*The Accused.* #11—*Bat 21; Mystic Pizza.* #12—*Without a Clue; Halloween IV: The Return of Michael Myers.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Gorillas in the Mist.* #2—*Punchline.* #3—*Clara's Heart.* #4—*The Kiss.* #5—*Memories of Me; A Fish Called Wanda.* #6—*Alien Nation.* #7—*The Accused.* #8—*Crossing Delancey.* #9—*Mystic Pizza.* #10—*Halloween IV: The Return of Michael Myers.* #11—*Without a Clue.* #12—*Things Change; Bat 21.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Halloween IV: The Return of Michael Myers.* #2—*The Accused.* #3—*Alien Nation.* #4—*Bat 21.* #5—*Punchline.* #6—*Mystic Pizza.* #7—*The Kiss.* #8—Through 10/27: *Crossing Delancey.* Beg. 10/28: *Feds.*

611. CORAM—PINE—(698-6442). #1—*Running on Empty.* #2—*A Fish Called Wanda.* #3—*Die Hard.* #4—*Gorillas in the Mist.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Punchline.* #2—*Gorillas in the Mist.* #3—*The Accused.* #4—*Bat 21.* #5—*Clara's Heart.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Memories of Me.* #2—*A Fish Called Wanda.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Without a Clue.* #2—*Punchline.* #3—*Crossing Delancey.* #4—*Gorillas in the Mist.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *The Accused.*

618. ISLIP—ISLIP—(581-5200). #1—*Gorillas in the Mist.* #2—*The Accused.* #3—*Alien Nation.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *Alien Nation.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 10/27: *Cocktail.* Beg. 10/28: *Die Hard.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Memories of Me.* #2—*The Kiss.* #3—*Mystic Pizza.* #4—*Alien Nation; Married to the Mob.* #5—*Halloween IV: The Return of Michael Myers; The Accused.* #6—*Punchline; Gorillas in the Mist.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 10/27: *Cocktail.* Beg. 10/28: *Die Hard.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—Through 10/27: *The Kiss.* Beg. 10/28: *Feds.* #2—*Gorillas in the Mist.* #3—Through 10/27: *Die Hard.* Beg. 10/28: *Into the Fire.* #4—*Bat 21.* #5—*Halloween IV: The Return of Michael Myers.* #6—*Mystic Pizza.* #7—*Crossing Delancey.* #8—*Punchline.* #9—*The Accused.* #10—*A Fish Called Wanda.* #11—*Who Framed Roger Rabbit.* #12—*Memories of Me.* #13—*Alien Nation.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *Eight Men Out.* **WEST—***Without a Clue.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 10/27: *The Thin Blue Line.* Beg. 10/28: *A World Apart.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Memories of Me.* #2—*Alien Nation.* #3—*Gorillas in the Mist.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Punchline.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Gorillas in the Mist.* #2—*Mystic Pizza.* #3—Through 10/27: *Alien Nation.* Beg. 10/28: *Feds.* #4—*Halloween IV: The Return of Michael Myers.* #5—*Crossing Delancey.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Halloween IV: The Return of Michael Myers.* #2—*The Accused.* #3—*Without a Clue.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Memories of Me.* #2—*Without a Clue.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*The Accused.* #2—*Without a Clue.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Crossing Delancey.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Memories of Me.* #2—*Gorillas in the Mist.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Punchline.* #2—*Crossing Delancey.* #3—*Gorillas in the Mist; The Kiss.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Without a Clue.* #2—*Punchline.*

704. HARRISON—CINEMA—(835-5952). Program Unavailable.

705. HARTSDALE—CINEMA—(428-2200). #1—*Crossing Delancey.* #2—*The Accused.* #3—*Halloween IV: The Return of Michael Myers.* #4—*Alien Nation.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Punchline.* #2—*Clara's Heart.* #3—*The Accused.* #4—*Crossing Delancey.* #5—*The Kiss.* #6—*Alien Nation.* #7—*Gorillas in the Mist.* #8—*Halloween IV: The Return of Michael Myers.* #9—*Things Change.* #10—*Without a Clue.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Crossing Delancey.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Halloween IV: The Return of Michael Myers.* #2—*Punchline.* #3—*Gorillas in the Mist.* #4—Through 10/27: *Alien Nation.* Beg. 10/28: *Feds.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*A Fish Called Wanda.* #2—*The Accused.* #3—*Punchline.* #4—*Crossing Delancey.* #5—*Without a Clue.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*Halloween IV: The Return of Michael Myers.* #2—*The Kiss.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Memories of Me.* #2—*Halloween IV: The Return of Michael Myers; The Kiss.* #3—*Without a Clue.* #4—*Who Framed Roger Rabbit.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*A Fish Called Wanda.* #2—*Die Hard.* #3—*Married to the Mob.* #4—*The Accused.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Memories of Me.*

718. RYE—RYE RIDGE—(939-8177). #1—*The Accused.* #2—*Without a Clue.*

719. SCARSDALE—FINE ARTS—(723-6699). *Mystic Pizza.*

720. SCARSDALE—PLAZA—(725-0078). Through 10/27: *Married to the Mob.* Beg. 10/28: *Die Hard.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Gorillas in the Mist.* #2—*The Kiss.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Die Hard.* #2—*A Fish Called Wanda.* #3—*Clara's Heart.* #4—*Memories of Me.*

723. YONKERS—MOVIELAND—(793-0002). #1—*The Accused.* #2—*Without a Clue.* #3—*Alien Nation.* #4—*Halloween IV: The Return of Michael Myers.* #5—*Things Change.* #6—*Bat 21.*

724. YONKERS—NEW BROADWAY—(423-0515). #1—*Alien Nation.* #2—*The Kiss.* #3—*Halloween IV: The Return of Michael Myers.*

725. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—Through 10/27: *The Kiss; Gorillas in the Mist.* Beg. 10/28: *Feds.* #2—*Alien Nation.* #3—*Bat 21.* #4—*Punchline.* #5—*Crossing Delancey.* #6—*Mystic Pizza.* #7—*Halloween IV: The Return of Michael Myers.*

726. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—*Big.* #2—Through 10/27: *Stealing Home.* Beg. 10/28: *Big.*

Rockland County

52. NANUET—MALL—(623-6336). Program Unavailable.

53. NANUET—MOVIES—(623-0211). #1—*Without a Clue.* #2—*Married to the Mob.* #3—*Memories of Me.* #4—*A Fish Called Wanda.* #5—*Clara's Heart.*

55. NEW CITY—TOWN—(634-5100). #1—*The Accused.* #2—*Clara's Heart.*

56. NEW CITY—UA CINEMA 304—(634-8200). #1—*Halloween IV: The Return of Michael Myers.* #2—Through 10/27: *Die Hard.* Beg. 10/28: *Feds.*

57. NYACK—CINEMA EAST—(358-6631). *Without a Clue.*

59. PEARL RIVER—CENTRAL—(735-2530). #1—*The Accused.* #2—*Punchline.*

60. PEARL RIVER—PEARL RIVER—(735-6500). *Coming to America.*

61. SPRING VALLEY—CINEMA 45—(352-1445). *Who Framed Roger Rabbit.*

63. STONY POINT—9 W—(942-0303). *Big.*

64. SUFFERN—LAFAYETTE—(357-6030). *Alien Nation.*

CONNECTICUT

AREA CODE 203

Fairfield County

00. BROOKFIELD—FINE ARTS—(775-0070). #1—Program Unavailable. #2—Program Unavailable.

01. DANBURY—CINE—(743-2200). #1—*Punchline.* #2—*Memories of Me.* #3—*The Kiss; Crossing Delancey.*

02. DANBURY—CINEMA—(748-2923). #1—*Clara's Heart.* #2—*The Accused.*

03. DANBURY—PALACE—(748-7496). #1—*Alien Nation.* #2—*Halloween IV: The Return of Michael Myers.* #3—*License to Drive.*

05. FAIRFIELD—COMMUNITY—(255-6555). #1—Program Unavailable. #2—Program Unavailable.

06. FAIRFIELD—COUNTY—(334-1411). *Die Hard.*

07. GREENWICH—CINEMA—(869-6030). #1—*Midnight Run.* #2—Program Unavailable.

808. GREENWICH—PLAZA—(869-4030). #1—*Things Change.* #2—*Crossing Delancey; Clara's Heart.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Punchline.* #2—*Clara's Heart.*

810. NORWALK—CINEMA—(838-4504). #1—Program Unavailable. #2—Program Unavailable.

811. NORWALK—NORWALK—(866-9202). Program Unavailable.

812. RIDGEFIELD—CINEMA—(438-3338). *Imagine: John Lennon; The New Adventures of Pippi Longstocking; Short Circuit 2.*

813. SOUTH NORWALK—SONO—(866-9202). 10/27: *Half of Heaven.* 10/28–11/3: *A Handful of Dust.*

814. SPRINGDALE—STATE—(325-0250). *A Fish Called Wanda; Moon Over Parador.*

815. STAMFORD—AVON—(324-9205). #1—*Halloween IV: The Return of Michael Myers.* #2—*Alien Nation.*

816. STAMFORD—CINEMA—(324-3100). #1—*Punchline.* #2—*Bat 21.* #3—*Mystic Pizza.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*The Accused.* #2—*Memories of Me; The Kiss.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Halloween IV: The Return of Michael Myers.* #2—*Mystic Pizza.* #3—*Die Hard.* #4—*Alien Nation.* #5—*Married to the Mob.* #6—*A Fish Called Wanda.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*The Accused.* #2—*Alien Nation.* #3—*Crossing Delancey.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*Halloween IV: The Return of Michael Myers.* #2—*Punchline.* #3—*Alien Nation.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*Who Framed Roger Rabbit; Gorillas in the Mist.* #2—*The Accused.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Punchline.* #2—*Bat 21.* #3—*Gorillas in the Mist.* #4—*Halloween IV: The Return of Michael Myers.* #5—*The Accused.* #6—*Without a Clue.* #7—*Alien Nation.* #8—*Clara's Heart.* #9—*Die Hard.*

903. JERSEY CITY—STATE—(653-5200). #1—*Halloween IV: The Return of Michael Myers.* #2—*Clara's Heart.* #3—Through 10/27: *The Kiss.* Beg. 10/28: *Into the Fire.* #4—Through 10/27: *Alien Nation.* Beg. 10/28: *Feds.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Things Change.* #2—*The Kiss.* #3—*A Fish Called Wanda.* #4—*Clara's Heart.* #5—*Bat 21.* #6—*Mystic Pizza.* #7—*Crossing Delancey.* #8—*Alien Nation.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*The Accused.* #2—*Punchline.* #3—*Gorillas in the Mist.* #4—*Without a Clue.* #5—*Die Hard.* #6—*Halloween IV: The Return of Michael Myers.*

906. WEST NEW YORK—MAYFAIR—(865-2010). *Imagine: John Lennon; Gorillas in the Mist.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Alien Nation.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Halloween IV: The Return of Michael Myers.* #2—*The Kiss.*

912. CEDAR GROVE—CINEMA 23—(239-1462). *Halloween IV: The Return of Michael Myers.*

913. IRVINGTON—CASTLE—(372-9324) #1—*The Kiss.* #2—*Halloween IV: The Return of Michael Myers.*

914. LIVINGSTON—COLONY—(992-0800). *Mystic Pizza.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). *Bat 21.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Gorillas in the Mist.* #2—*Without a Clue.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Without a Clue.* #2—*Gorillas in the Mist.* #3—*Memories of Me.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*A Fish Called Wanda.* #2—*A Nightmare on Elm Street 4: The Dream Master.* #3—*Die Hard.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*Without a Clue.* #2—*Halloween IV: The Return of Michael Myers; Memories of Me.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Things Change.* #2—*The Accused.* #3—*Punchline.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Crossing Delancey.* #2—*Alien Nation.* #3—*The Accused.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Big.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Gorillas in the Mist.* #2—*Memories of Me.*

932. ELIZABETH—ELMORA—(352-3483). *Gorillas in the Mist.*

933. LINDEN—QUAD—(925-9787). #1—*Without a Clue.* #2—*Halloween IV: The Return of Michael Myers.* #3—*Who Framed Roger Rabbit.* #4—*Alien Nation; The Kiss.*

935. UNION—LOST PICTURE SHOW—(964-4497). *The Last Temptation of Christ.*

936. UNION—UNION—(686-4373). #1—*The Accused.* #2—*Mystic Pizza.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Alien Nation.* #2—*Bat 21.* #3—*Punchline.*

938. WESTFIELD—TWIN—(654-4720). #1—*A Fish Called Wanda.* #2—*Without a Clue.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*Halloween IV: The Return of Michael Myers.* #2—*Memories of Me.*

951. CLOSTER—CLOSTER—(768-8800). *Without a Clue.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*The Accused.* #2—*Gorillas in the Mist.* #3—*A Fish Called Wanda.* #4—*Without a Clue.*

953. EMERSON—TOWN—(261-1000). #1—*The Accused.* #2—*Running on Empty.*

954. FAIR LAWN—HYWAY—(796-1717). #1—*The Accused.* #2—*Punchline.*

955. FAIRVIEW—TWIN—(941-2424). #1—Program Unavailable. #2—Program Unavailable.

956. FORT LEE—LINWOOD—(944-6900). #1—*Crossing Delancey.* #2—*Mystic Pizza.*

958. OAKLAND—TWIN—(337-4478). #1—*A Fish Called Wanda.* #2—*Halloween IV: The Return of Michael Myers.*

959. PARAMUS—CINEMA 35—(845-5070). *A Fish Called Wanda.*

961. PARAMUS—BERGEN MALL—(845-4449). *Married to the Mob.*

962. PARAMUS—ROUTE 4—(487-7909). #1—*The Accused.* #2—*Gorillas in the Mist.* #3—*The Kiss.* #4—*Clara's Heart.* #5—*Things Change.* #6—*Bat 21.* #7—*Without a Clue.* #8—*Crossing Delancey.* #9—*Mystic Pizza.* #10—*Punchline.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*Alien Nation.* #2—*Die Hard.* #3—*Halloween IV: The Return of Michael Myers.*

964. RAMSEY—CINEMA—(825-2090). *Punchline.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). *Gorillas in the Mist.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Mystic Pizza.* #2—*The Accused.* #3—*Clara's Heart.* #4—*Punchline.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Gorillas in the Mist.* #2—*A Fish Called Wanda.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Alien Nation.* #2—*A Fish Called Wanda.* #3—*The Thin Blue Line.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*The Accused.* #2—*Bat 21.* #3—*Gorillas in the Mist.* #4—*Punchline.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Without a Clue.* #2—*Memories of Me.* #3—*Gorillas in the Mist.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Mystic Pizza.* #2—*Halloween IV: The Return of Michael Myers.* #3—*Punchline.* #4—*Alien Nation.*

BRIEF
M O V I E
REVIEWS

COMPILED BY CATHY HAINER

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

THE ACCUSED—(1 hr. 55 min.; 1988) Reviewed in this issue. R. **24, 64, 80, 101, 102, 103, 108, 112, 200, 206, 215, 217, 219, 220, 300, 302, 304, 305, 314, 315, 317, 401, 406, 505, 509, 512, 516, 518, 524, 530, 601, 606, 608, 610, 612, 617, 618, 621, 635, 638, 705, 706, 709, 715, 718, 723, 755, 759, 802, 817, 819, 901, 902, 905, 920, 921, 936, 952, 953, 954, 962, 967, 970**

ALIEN NATION—(1 hr. 39 min.; 1988) A detective thriller set in the near future, when 300,000 alien immigrants are integrated into human society. With James Caan, Mandy Patinkin, and Terence Stamp. Written by Rockne S. O'Bannon. Dir. Graham Baker. R. **7, 33, 52, 66, 89, 90, 91, 100, 111, 112, 207, 208, 209, 210, 211. 213, 218, 219, 220, 222, 300, 304, 306, 312, 314, 316, 318, 406, 503, 504, 505, 509, 514, 517, 532, 533, 533, 600, 606, 608, 610, 618, 619, 621, 625, 631, 634, 705, 706, 708, 723, 724, 724, 764, 803, 815, 818, 819, 900, 902, 903, 904, 910, 921, 933, 937, 963, 969, 972**

ANOTHER WOMAN—(1 hr. 35 min.; 1988) Woody Allen climbing the high towers of anguish once again, and falling off. Gena Rowlands plays Marion, a middle-aged philosophy professor whose morale comes apart. She wanders around an impeccably elegant New York, but the journey is really an interior one. Attacking like guilty thoughts, her husband, her brother, old friends, and old lovers accuse her of being "cold" or "unconsciously flirtatious" or—worst of all—"judgmental." The movie is a bald imitation of Bergman's *Wild Strawberries,* only without the rhapsodic and lyrical imagery. Most of it is stiff and strenuous, like a hectoring "serious" Off Broadway play. What's so terrible about being "judgmental," anyway? It's not judgment most of us fear as much as *bad* judgment. With Ian Holm as Marion's husband, Gene Hackman as an old admirer, Sandy Dennis as an actress friend, and a very pregnant Mia Farrow as a woman Marion overhears talking to her shrink. (10/24/88) PG. **50**

★ **BABETTE'S FEAST**—(1 hr. 42 min.; 1988) In Danish and French, Eng. subtitles. Adapting a 1950 story by Isak Dinesen, the French-Danish director Gabriel Axel shows himself a master filmmaker. Toward the end of the 19th century, two elderly spinsters—daughters of a Lutheran minister—live with utter simplicity in a tiny fishing village on the Jutland peninsula. They have a French maid, Babette (Stéphane Audran), whom they employ without wages. On the 100th birthday of the long-dead minister, Babette asks that she be allowed to cook, and pay for herself, a French meal. The meal that she then produces is a staggering display of luxury, refinement, and art, and yet the two sisters are afraid that if they take sensual pleasure, they will have sinned. So they admit nothing of what they feel. Spiritually renewed, they become better Christians. Babette, meanwhile, is fulfilled in her art without a single word of praise. The movie is sublimely ironic, and subversively funny—a witty fable about the power of art and the power of philistine innocence. (3/7/88) G. **11**

BAGDAD CAFE—(1 hr. 11 min.; 1988) A tale of the unlikely friendship that blossoms in the California desert between a mysterious German tourist and the beleaguered owner of a desolate truck stop. With Marianne Sägebrecht and Jack Palance. Screenplay by Eleonore Adlon, Christopher Doherty, and Percy Adlon. Dir. Percy Adlon. PG. **11, 534**

BAT 21—(1 hr. 45 min.; 1988) The true story of an officer forced to parachute into enemy territory during the Vietnam War. With Gene Hackman, Danny Glover, and Jerry Reed. Screenplay by William C. Anderson and George Gordon. Dir. Peter Markle. R. **7, 33, 60, 67, 85, 90, 112, 200, 215, 218, 219, 300, 304, 306, 312, 314, 406, 505, 509, 512, 514, 516, 530, 600, 606, 608, 610, 612, 625, 723, 724, 816, 902, 904, 915, 937, 962, 970**

BETRAYED—(1 hr. 57 min.; 1988) In the Illinois grain fields, seemingly nice people, concerned with family, work, and church, meet in the middle of the night to shoot down blacks and plot the perfect "Aryan" state. Based on an actual group—The Order—Costa-Gavras's movie about a native Fascist group has a serious subject, but it also has an utterly synthetic thriller plot. Debra Winger is the undercover FBI agent who poses as a farm worker so she can get close to farmer Tom Berenger, whom the FBI suspects of being an assassin. She falls in love with him, and when she discovers he really is a monster, she is torn between her love and her duty. Most of the movie is flatly unbelievable, and Costa-Gavras works in a slow, methodical style, with many shots of beautiful fields, as if the American rottenness rose up right out of the heartland. Tom Berenger is excellent. (9/5/88) R. **36, 510**

★ **BIG**—(1 hr. 44 min.; 1988) A twelve-year-old boy, longing to be a grown-up, makes a wish before a carnival swami, and wakes up the next morning as Tom Hanks. Leaving home, he moves up rapidly in the office of a New York toy manufacturer, where everyone thinks he's a 35-year-old man with an instinctive understanding of what kids want from toys. Elizabeth Perkins, a calculating company player, sets her cap for him because he's a man on the way up. This comedy-fantasy, written by Gary Ross and Anne Spielberg, and directed by Penny Marshall, has a gracious and delicate touch—it stays close to what all the characters are feeling right to the end. (6/13/88) PG. **313, 533, 606, 725, 725, 763, 930**

BIRD—(1 hr. 50 min.; 1988) Clint Eastwood's dolorous portrait of the great alto sax player Charlie "Yardbird" Parker is without a doubt the darkest feature film in the history of American movies. Grottolike jazz clubs and murky apartments, bebop as the ultimate night music, and all that. Forest Whitaker gives a lovely performance as Parker, and Diane Venora does very well, too, as Parker's clever, nobly forbearing wife, Chan Richardson, but you can't really see their beautiful and painful scenes together. Eastwood and screenwriter Joel Oliansky capture parts of Parker very well—the playfulness, the irony, the odd bursts of ceremoniousness, the offhand erudition. They suggest that the hip style of black musicians 40 years ago was essentially a controlled inflection of an inborn courtliness and formality. Whitaker's suavity can be dazzling, because it links Parker's personality to the more elegant side of his playing. What the filmmakers can't account for is the ecstatic element in Parker's music. The movie is another portrait of a suffering genius that is much bigger on suffering than genius. Parker's solos have been extracted from his old recording sessions and mixed with modern backup. (10/10/88) R. **5, 49, 85**

★ **BOYFRIENDS AND GIRLFRIENDS**—(1 hr. 42 min.; 1988) In French, Eng. subtitles. Eric Rohmer's made still another lovely comedy about his obsession—the instant of meeting between men and women, the drama of attraction and repulsion, the play of affinity and distaste. There are two women, Léa (Sophie Renoir), and Blanche (Emmanuelle Chaulet). Each becomes attracted to a man the other fancies, and Rohmer asks the question: Can one poach on a friend's territory in the name of love? Much talk and analysis, all of it interesting and some of it passionate. With François-Eric Gendron as Alexandre, a good-looking but shallow flirt, and Eric Viellard as Fabien, a boy with the makings of an ideal husband. (7/25/88) PG. **43**

CLARA'S HEART—(1 hr. 48 min.; 1988) A Jamaican housekeeper greatly influences the life of a twelve-year-old boy, bringing him affection and diversion from his parents' impending divorce. With Whoopi Goldberg, Neil Patrick Harris, and Michael Ontkean. Screenplay by Mark Medoff. Dir. Robert Mulligan. PG-13. **20, 26, 31, 52, 89, 112, 200, 213, 219, 302, 309, 517, 520, 524, 527, 530, 608, 612, 706, 722, 753, 755, 802, 808, 809, 902, 903, 904, 962, 967**

COMING TO AMERICA—(1 hr. 55 min.; 1988) John Landis is the untalented director of this lame comedy about a wealthy African prince, Eddie Murphy, who comes to America to find a bride. The plotting is more like that of a sitcom than a glamorous old Hollywood movie, and after the prince meets his girl (Shari Headley), we don't get any of the giddy pleasures of royal romance. Murphy's pose of princely dignity doesn't give him much room to function as a comic. Arsenio Hall, as his sidekick, gets most of the laughs. With James Earl Jones as the basso-profundo king. Written by David Sheffield and Barry W. Blaustein. (7/25/88) R. **37, 101, 108, 211, 216, 222, 530, 760**

CROSSING DELANCEY—(1 hr. 36 min.; 1988) The title refers to the apparently downward journey—social as well as geographical—undertaken by the movie's heroine, Isabelle Grossman (Amy Irving), a New York princess without a prince. Izzy has a good life managing an intellectual bookstore, but her grandmother, Bubbie (Reizl Bozyk), is tired of seeing her unmarried and gets a vulgar neighborhood matchmaker to set Izzy up with a solid fellow from Essex Street—Sam the pickle man (Peter Riegert). The movie, which Susan Sandler adapted from her own play and Joan Micklin Silver directed, would seem to be about cross-cultural and class differences in romance, but it fudges on its subject. Sam is a perfectly modern guy who just happened to inherit his father's business and stay on the Lower East Side. He has no ethnic flavor at all. The movie is a bit of a fake, and, in embracing the wisdom of Bubbie, it offers a retreat from the problem of living in the city, not a solution to it. Yet it still has some charm. (9/19/88) PG. **20, 54, 63, 85, 106 200, 206, 213, 219, 220, 301, 310, 406, 503, 505, 506, 517, 523, 524, 527, 530, 603, 606, 608, 610, 616, 625, 634, 639, 702, 705, 706, 707, 709, 724, 801, 808, 819, 904, 921, 956, 962**

DEAD RINGERS—(1 hr. 55 min.; 1988) For a while, David Cronenberg's movie feels like the most sophisticated horror comedy ever made. In Toronto, identical twins Elliot and Beverly Mantle (both played by Jeremy Irons), brilliant gynecologists, run a fertility clinic. The swinish Elliot seduces the beautiful actress Claire (Genevieve Bujold), a ravishing masochist, then turns her over to morose Bev, who falls in love with her (Claire doesn't know, at first, that she is sleeping with two men). When Bev, getting closer to the neurotic Claire, begins to take drugs, he becomes addicted; quickly, he goes over the edge and begins to menace his patients' genitals with gleaming surgical instruments. Elliot, who shares his blood system, goes over the edge too. The film loses its debonair cool (which is formidable in the beginning) and becomes claustrophobic and even rather stupid. There is a disgusting, utterly predictable *Liebestod* at the end. But see it for the first hour. Jeremy Irons gives his first witty performance (he should do fancy trash more often), and Bujold is marvelous. Photographed in icy silver-fox colors. (10/3/88) R. **31, 87**

IE HARD—(2 hr. 7 min.; 1988) A group of swank thieves—mostly German, and led by a suave ex-terrorist (Alan Rickman)—invades a Los Angeles office tower (the home of a Japanese conglomerate) during a Christmas Eve office party. Taking the employees hostage, they attack the corporation's vault, which contains $650-million in bearer bonds. A New York cop (Bruce Willis), visiting his wife (Bonnie Bedelia), who is among the hostages, escapes to one of the unfinished floors in the new building and begins harassing the Germans. The movie turns into a battle of wits between Willis's prole cop and Rickman's super-educated *Schweinehund,* who hates everything Willis stands for. John McTiernan, directing with great moment-to-moment ingenuity, gets into the arteries and skeleton of the building. Bloody but great fun. Written by Jeb Stuart and Steven E. de Souza, from a novel by Roderick Thorp. (8/1/88) R. **33, 112, 200, 213, 308, 314, 513, 601, 530, 531, 606, 611, 620, 623, 625, 715, 720, 722, 756, 806, 818, 902, 905, 918, 963**

IGHT MEN OUT—(1 hr. 44 min.; 1988) John Sayles's account (based on Eliot Asinof's book) of the Chicago "Black Sox" scandal of 1919 is beautifully observed and affectionate but essentially undramatic. Eight members of the great White Sox team, united only in their loathing of the club owner, who underpaid them and treated them like chattel, conspired with gamblers to throw the World Series to Cincinnati. The players never realized the enormity of what they were doing—undermining a central American faith. They were more stupid than corrupt, and, in the end, they weren't even paid off properly by the gamblers. Sayles, a circumspect director, never gets to the meat of his subject, the psychology of betrayal and self-betrayal. His fear of melodrama may just be a fear of drama. With D. B. Sweeney, Charlie Sheen, John Cusack, and David Strathairn as ballplayers. (9/19/88) PG. **627**

LVIRA: MISTRESS OF THE DARK—(1 hr. 36 min.; 1988) The cult TV hostess is waylaid in a small New England town. With Elvira, W. Morgan Sheppard, and Jeff Conaway. Written by Sam Egan, John Paragon, and Cassandra Peterson. Dir. James Signorelli. PG-13. **32, 112, 207, 216**

EDS—(1 hr. 46 min.; 1988) A comedy about two women who take a crash course at the FBI training academy. With Rebecca De Mornay, Mary Gross, and Ken Marshall. Screenplay by Dan Goldberg and Len Blum. Dir. Goldberg. R. **33, 106, 219, 220, 222, 300, 309, 315, 406, 503, 506, 517, 527, 532, 610, 625, 634, 708, 724, 756, 903**

A FISH CALLED WANDA—(1 hr. 43 min.; 1988) A crude but funny grafting of the wild Monty Python sensibility onto the framework of an old Ealing Studio comedy. In London, some valuable gems are heisted by an extremely peculiar gang of thieves: Tom Georgeson (a sleaze), Michael Palin (an animal-loving stutterer), Jamie Lee Curtis (a lying femme fatale), and Kevin Kline (a Gordon Liddy–type schmuck who imagines himself a superman and intellectual). The director, Charles Crichton, working with John Cleese's script, frees the actors to have a good time. Curtis and Kline caper amusingly, but the British are generally more skilled—especially Maria Aitken, as Cleese's put-upon wife, and Palin, who turns a physical handicap—stuttering—into an actor's fantasy, an explosion of poetry. PG-13. (7/18/88) **24, 62, 204, 220, 317, 322, 501, 502, 507, 509, 511, 513, 601, 520, 521, 523, 530, 606, 608, 611, 613, 625, 709, 715, 722, 753, 814, 818, 904, 918, 938, 952, 958, 959, 968**

GORILLAS IN THE MIST—(2 hr. 5 min.; 1988) It begins as a rather stuffy celebration of a woman who struggles against reversals to perform a great deed. Sigourney Weaver plays Dian Fossey, the American primatologist who went to Africa in 1967 to save the threatened species of mountain gorillas. Settled atop her mountain in Rwanda, she makes contact with the animals. Fossey protects them against the Batwa poachers, who slaughter the gorillas to sell the hands and heads to traders. When the obsessional side of Fossey's character takes over, Weaver turns into a hurricane. She becomes inhuman, and the movie becomes a courageous exploration of the way moral fervor can turn someone into a monster. It's a tragic paradox. With Bryan Brown as Fossey's sometime lover Bob Campbell, who publicized her all over the world. Written by Anna Hamilton Phelan. Directed by Michael Apted. (10/3/88) PG-13. **10, 22, 32, 35, 61, 83, 101, 112, 112, 200, 203, 204, 207, 216, 308, 314, 322, 406, 506, 509, 517, 524, 530, 601, 606, 608, 611, 612, 616, 618, 621, 625, 631, 634, 700, 702, 706, 708, 721, 724, 901, 902, 905, 906, 916, 917, 931, 932, 952, 962, 966, 968, 970, 971**

HALLOWEEN IV: THE RETURN OF MICHAEL MYERS—(1 hr. 30 min.; 1988) A return to the original storyline of Michael's terrifying activities. With Donald Pleasence, Ellie Cornell, and Danielle Harris. Story by Dhani Lipsius, Larry Rattner, Benjamin Ruffner, and Alan McElroy. Dir. Dwight H. Little. R. **3, 20, 33, 33, 37, 67, 88, 90, 91, 92, 100, 103, 104, 106, 107, 111, 111, 112, 204, 207, 208, 209, 210, 211, 214, 218, 220, 222, 300, 303, 306, 312, 313, 316, 318, 400, 406, 503, 504, 505, 506, 508, 510, 517, 523, 530, 532, 601, 604, 606, 608, 610, 621, 625, 634, 635, 705, 706, 708, 711, 714, 723, 724, 724, 756, 803, 815, 818, 900, 902, 903, 905, 911, 912, 913, 919, 933, 950, 958, 963, 972**

★ **HOTEL TERMINUS**—(4 hr. 27 min.; 1988) In Eng., French, German, and Spanish, Eng. subtitles. This colossal (four-and-one-half-hour) documentary by Marcel Ophuls, director of *The Sorrow and the Pity,* is an incomparable portrait of the culture—not just the demonic instance—of evil. Ophuls's subject is Klaus Barbie, whom a French court convicted in 1987 of "crimes against humanity." Gestapo chief of Lyons during the war, Barbie was an ordinary sadist in the employ of the Third Reich. What makes him unusual is that his career as a Fascist continued for 40 years after the war. Pursuing Barbie's traces in the American intelligence community, which used him to fight Communism in the late forties, and in Bolivia, where Barbie advised dictators, gave instructions in torture, and possibly ran guns to drug lords, Ophuls becomes a kind of moral detective, investigating not so much the man Barbie as the entire complex of venality and stupidity that makes such a human always fascinating. Among the people interviewed are victims of Barbie's interrogations, friends, business associates, Barbie's attorney in France (Jacques Verges), and many others. At times, Ophuls, losing his patience with old Nazis who evade him, turns downright mischievous, and the film, for all its horror, has a mocking and ironic spirit that keeps one excited by the chase. (10/17/88) **82**

IMAGINE: JOHN LENNON—(1 hr. 43 min.; 1988) A documentary composed from over 200 hours of footage of John and Yoko, including clips of previously unpublished music. Narrated by Lennon. Written by Sam Egan and Andrew Solt. Dir. Solt. R. **7, 60, 82, 524, 812, 906**

THE KISS—(1 hr. 38 min.; 1988) A supernatural thriller about an aunt who tries to transfer demonic possesion to her niece through a fatal kiss. With Joanna Pacula and Meredith Salenger. Written by Stephen Volk and Tom Ropelewski. Dir. Pen Densham. R. **37, 42, 85, 90, 91, 92, 100, 101, 106, 108, 112, 204, 207, 208, 210, 211, 214, 216, 217, 220, 222, 300, 304, 306, 312, 313, 316, 406, 504, 505, 512, 514, 517, 530, 532, 600, 604, 606, 608, 610, 621, 625, 702, 706, 711, 714, 721, 724, 724, 801, 817, 903, 904, 911, 913, 933, 962**

LAIR OF THE WHITE WORM—(1 hr. 34 min.; 1988) Excavations at a small English village turn up some very strange discoveries. With Amanda Donohoe, Catherine Oxenberg, and Sammi Davis. Written and directed by Ken Russell. R. **6, 51**

★ **THE LAST TEMPTATION OF CHRIST**—(2 hr. 40 min.; 1988) A furiously earnest and emotionally demanding film—certainly neither lurid nor blasphemous. Martin Scorsese, adapting a 1955 Nikos Kazantzakis novel, has put the blood and the body—the suffering—back into the story of Christ. Jesus (Willem Dafoe), terrified by visions and dreams, resists God's call; and since God never makes his intentions clear, this Christ is neurotically unsure of himself, a modern man—our brother—who must *will* his necessary but appalling end on the cross. Before he dies, he fantasizes a normal life with wife and children—that is the Devil's last temptation. Some of the exchanges between Jesus and Judas (Harvey Keitel), who has been turned into Christ's best friend, have a contemporary sound, but the movie is generally powerful and fresh. Scorsese has made ancient Galilee a flux of many cultures and peoples, stranded and awaiting the Word. The movie is fiercely, dauntingly exotic, yet familiar at the same time, and the Crucifixion, experienced by a man who suffers as we do, is terrifying. With Barbara Hershey as Mary Magdalene. Paul Schrader wrote the screenplay. Cinematography by Michael Ballhaus. (8/29/88) R. **41, 47 533, 935**

LITTLE DORRIT—(6 hrs., 1988) Consisting of two three-hour-long films, "Nobody's Fault" and "Little Dorrit's Story," this is a classic retelling of Dickens's story of the hapless Arthur Clennam and the strong-willed Amy Dorrit. With Derek Jacobi, Alec Guinness, and Joan Greenwood. Adapted for the screen and directed by Christine Edzard. G. **46**

MADAME SOUSATZKA—(2 hr. 2 min.; 1988) Reviewed in this issue. PG-13. **5, 43, 53**

★ **MARRIED TO THE MOB**—(1 hr. 43 min.; 1988) Michelle Pfeiffer is Mafia wife Angela De Marco in this altogether pleasant Jonathan Demme comedy. In her Mineola (Babylon?) palace, Angela lives surrounded by hot furniture. Tired of blood money, Angela wants out. When her slick Mafia-hitman husband is "iced"—murdered—by Mafia boss Tony "The Tiger" Russo (Dean Stockwell), she tries to lose herself on the Lower East Side, but neither Tony nor the FBI will leave her alone. As a gung-ho young Fed who falls in love with Angela, Matthew Modine is goofily charming; he gives the role an athletic charge. *Married to the Mob* is slapstick romantic comedy, borne aloft by Demme's love of kitsch. These mobsters are aristocrats of American junk, and this movie is their ironic memorial. With Mercedes Ruehl as Tony's wife, Connie. (8/15/88) R. **4, 36, 112, 511, 515, 521, 621, 715, 720, 753, 818, 961**

MATADOR—(1 hr. 47 min.; 1988) In Spanish, Eng. subtitles. A retired bullfighter, who finds that he hasn't lost his desire to gore live animals, starts to kill people. With Assumpta Serna, Antonio Banderas, and Nacho Martinez. Screenplay by Jesus Ferrero and Pedro Almodóvar. Dir. Almodóvar. **11**

MEMORIES OF ME—(1 hr. 44 min.; 1988) A New York heart surgeon travels to Los Angeles to come to terms with his comedian father. With Billy Crystal, Alan King, and JoBeth Williams. Written by Eric Roth and Billy Crystal. Dir. Henry Winkler. PG-13. **102, 207, 219, 301, 307, 311, 315, 317, 406, 504, 509, 512, 517, 519, 523, 524, 608, 613, 621, 625, 631, 636, 700, 714, 716, 722, 753, 801, 817, 917, 919, 931, 950, 971**

MYSTIC PIZZA—(1 hr. 42 min.; 1988) A coming-of-age drama about three young women working in a pizza shop in the small town of Mystic, Connecticut. With Annabeth Gish, Julie Roberts, and Lili Taylor. Screenplay by Amy Jones, Perry Howze, Randy Howze, and Alfred Uhry. Dir. Donald Petri. R. **21, 48, 904, 914, 936, 956, 962, 967, 972**

A NIGHTMARE ON ELM STREET 4: THE DREAM MASTER—(1 hr. 33 min.; 1988) The return of Freddy, the razor-gloved madman. With Robert Englund. Written by William Kotzwinkle. Dir. Renny Harlin. R. **108, 112, 216, 530, 918**

PUNCHLINE—(2 hr. 3 min.; 1988) Tom Hanks well cast as an egotistical young comic who works off his hostility on the audience; Sally Field miserably *mis*cast as a New Jersey housewife dying to perform. Field is certainly convincing as a woman who can't tell a joke, but when Tom Hanks teaches her how to be funny and she begins (onscreen) to get laughs, she still puts pauses in her lines, as if she were explaining the jokes, and casts agonized glances at the audience, almost begging people not to punch her. Field sinks the movie like a stone. David Seltzer, who both wrote and directed, started out to make a film about stand-up comedy, and wound up making a movie about how nice everyone is. Seltzer, an up-from-TV-movies person, is a nobility junkie. A good performance by Mark Rydell as the smarmy owner of the club where the two principals and other aspiring comics perform. (10/10/88) R. **10, 25, 30, 53, 65, 87, 112, 210, 214, 218, 219, 221, 300, 302, 304, 309, 313, 318, 322, 401, 406, 503, 505, 510, 517, 519, 526, 528, 530, 602, 606, 608, 610, 612, 616, 621, 625, 633, 702, 703, 706,**

708, 709, 724, 759, 801, 809, 816, 900, 902, 905, 920, 937, 954, 962, 964, 967, 970, 972

RED SORGHUM—(1 hr. 31 min.; 1988) This internationally celebrated triumph of the Chinese New Wave turns out to be an example of cinematographic drama—the filmmaking passion goes into landscapes and sunsets and vistas. The heroine is a young beauty, sold in marriage to a leper, who marries a servant after the husband is murdered, and runs the husband's winery. Much hearty singing, laboring, chanting. Finally, the Japanese come, and the workers of the vineyards die nobly. A few shots border on a lurid new expressionist style, but the movie is essentially impersonal, celebratory, and opaque. Directed by Zhang Yimou, formerly a cinematographer. (19/24/88) **81**

RUNNING ON EMPTY—(1 hr. 56 min.; 1988) It takes a certain shamelessness to sell some sixties radicals as the ultimate American family, but that's what writer Naomi Foner and director Sidney Lumet have done. The Popes (Judd Hirsch and Christine Lahti), having blown up a napalm lab fifteen years ago (a janitor was blinded by the accident), have been living underground, fleeing the FBI, ever since. But the moral of the movie seems to be that the family that flees together stays together. The Popes are loving and responsible, and have great values. They have reached a crisis point, however. Their older son, Danny (River Phoenix), who has somehow picked up superlative musical skills, has the chance of a Juilliard scholarship, but his going to school would mean that the family, staying underground, might not see him again. All of this is worked out with great emotional fullness. (9/26/88) PG-13. **611, 953**

SALAAM BOMBAY!—(1 hr. 53 min.; 1988) A good movie, but far from a great one. A ten-year-old country boy, Krishna (Shafiq Syed), abandoned by his family, makes his way to the city and lives among the street children, prostitutes, and pimps at the bottom of the urban pile. He is bright and resourceful, but the milieu he lives in is casually vicious. By the end of the movie, we think (rather bitterly) that he will survive only if he learns to stop caring for others and look after himself. The young director, Mira Nair, who was born in India but educated in America, has limited dramatic resources, and she doesn't bring anything terribly individual to the story. The movie has a generic, almost impersonal feeling; the picture could have been devised, with the highest intentions and the greatest sensitivity, by an international commission of humanists. There are two exceptionally skilled and attractive performers—Nana Patekar, who plays the cruel yet self-doubting Baba, a handsome man who thinks he's too good to be a pimp, and Aneeta Kanwar as the prostitute Rekha, who loses her little girl (Baba is the father) to a state school for children. The breakup of this family is the most touching thing in the movie. The children are actual street children. **81**

★ **THE THIN BLUE LINE**—(1 hr. 54 min.; 1988) A strange and unsettling movie, part documentary, part fiction, part murder investigation. In Dallas in 1976, police officer Robert Wood was shot and killed while pulling over a car. For over a decade, a man named Randall Adams has been sitting in state prison in Texas, convicted of the murder on the basis of testimony that is very likely false. Documentary-maker Errol Morris has taken apart the prosecution's case, breaking it down into its components and then reconstituting it in lyrical-didactic style. The movie becomes a demonstration of the way "facts" can be distorted to create a pseudo-reality. Morris includes interviews with the pedantically precise Adams; with David Harris, the young man who probably committed the crime; with Dallas homicide detectives, witnesses, and a variety of defense lawyers. As each person talks, Morris re-creates the crime with anonymous actors; each re-creation is governed by the speaker's point of view. He immerses us in the physical objects of the case, but in the end the movie is dreamy and contemplative, a nightmare vision of the way falsehoods of many varieties can combine in a force no less awesome than fate. (9/5/88) PG-13. **81, 630, 969**

THINGS CHANGE—(1 hr. 40 min.; 1988) An immigrant takes a murder rap for a Mafia boss in return for a secluded life on a fishing boat in Sicily. With Don Ameche and Joe Mantegna. Screenplay by Shel Silverstein and David Mamet. Dir. Mamet. PG. **44, 206, 219, 304, 309, 314, 406, 516, 527, 533, 608, 706, 723, 808, 904, 920, 962**

TOUGHER THAN LEATHER—(1 hr. 33 min.; 1988) An action-adventure starring the rap group Run D.M.C. With Jenny Lumet and Jam Master Jay. Screenplay by Rick Rubin and Ric Menello. Dir. Rubin. PG. **90, 530**

★ **TUCKER: THE MAN AND HIS DREAM**—(1 hr. 45 min.; 1988) As sleek and streamlined as the amazing car—the Tucker Torpedo—that Preston Tucker made in 1948. Francis Ford Coppola celebrates the happy surface of an American dreamer—a wildly enthusiastic showman who *saw* the car of the future and then built it with a few friends in his own barn. According to Coppola, Tucker was brought down by the automobile giants and their government allies, but he never admitted defeat; in Coppola's eyes, his defeat is really a spiritual victory. As played by Jeff Bridges, Tucker has no depths; he's pure buoyant energy. The movie is a triumph of forties industrial design. Screenplay by Arnold Schulman and David Seidler. Cinematography by Vittorio Storaro. (8/22/88) PG. **34**

THE 21ST INTERNATIONAL TOURNEE OF ANIMATION—(2 hr. 10 min.; 1988) A collection of contemporary animation from around the world. **11, 45**

★ **WHO FRAMED ROGER RABBIT**—(1 hr. 36 min.; 1988) A great, sad, amazingly soulful movie that captures everything we've ever loved or hated about cartoons. In Hollywood, in 1947, the cartoon characters—known as Toons—are just working actors like everyone else. At the end of a day of whizzing around and taking knocks on the head, they go home to Toontown, a ghetto entirely realized in animation that, for humans, is like Harlem in the twenties—seductive, irrepressible, dangerous. A shabby, alcoholic private eye (Bob Hoskins), who feels guilty about no longer loving the Toons (he thinks one of them killed his brother), is engaged by a studio head to spy on a Toon's errant wife. What he finds out leads, in mock-*film noir* style, to a plot to destroy Toontown. The movie mixes animated and human characters seamlessly and with dramatic power. Director Robert Zemeckis has outdone himself; the movie is one of the masterpieces of the school of Spielberg, an epic joining of the old (i.e., classic Hollywood) cartoon skills and the new pop sensibility. It's an exhausting but deeply satisfying experience. With Christopher Lloyd. Animation team headed by Richard Williams. (7/11/88) PG. **36, 320, 533, 625, 714, 761, 901, 933**

★ **WINGS OF DESIRE**—(2 hr. 10 min.; 1988) In German, English, and French, Eng. subtitles. Wim Wenders achieves a mood of somber enchantment in this metaphysical fairy tale about angels who long to be men. Descending from their niche atop the bombed Kaiser Wilhelm Memorial Church in Berlin, the angels (Bruno Ganz is chief among them), invisible to all but one another and the movie camera, listen to the thoughts of men and women. Divine eavesdroppers, they record the spiritual life of man. Through all his gravity, Wenders is playing a movie game of considerable charm. Henri Alekan, the legendary French cinematographer, shoots the black-and-white footage in such a way as to make the figures vibrate against the ruined splendor of Berlin. Finally, Ganz becomes a man, accepting both pleasure and death, and joins with a beautiful trapeze artist. The movie has its longueurs, but it is a beauty. Wenders wrote the screenplay with playwright Peter Handke. (5/9/88) **4**

A WINTER TAN—(1 hr. 31 min.; 1988) The detailed, and sometimes explicit, portrait of a New York schoolteacher's sexual adventures in Mexico. With Jackie Burroughs and Erando Gonzalez. Written by Jackie Burroughs. Dir. Burroughs, Louis Clark, John Frizzell, John Walker, and Aerlyn Weissman. **11**

WITHOUT A CLUE—(1 hr. 47 min.; 1988) A new comedic turn on the Sherlock Holmes story—the supersleuth as a bungling inept and Dr. Watson as the real brains of the operation. With Michael Caine and Ben Kingsley. Screenplay by Gary Murphy and Larry Strawther. Dir. Thom Eberhardt. PG. **24, 40, 62, 85, 101, 112, 200, 203, 214, 217, 220, 221, 304, 305, 307, 314, 317, 400, 505, 509, 512, 514, 526, 530, 606, 608, 616, 627, 635, 636, 638, 703, 706, 709, 714, 718, 723, 753, 757, 902, 905, 916, 917, 919, 933, 938, 951, 952, 962, 971**

REVIVALS

ALL ABOUT EVE—(2 hr. 18 min.; 1950) Bette Davis has said that if she's remembered for only one movie, she hopes it will be this one. It's a superb drama, witty and satirical, of the Broadway theater and its people. Joseph L. Mankiewicz won Oscars both for writing and directing it; George Sanders won one as Best Supporting Actor. **8**

L'ANNEE DES MEDUSES—(1 hr. 51 min.; 1984) In French, Eng. subtitles. At a beach in the south of France, gorgeous women loll about and talk. The writer-director, Christopher Frank, is too solemn to give us what we want—a more knowing, topless *Beach Blanket Bingo*. Instead, Frank gives us a philosophical pimp who looks into women's eyes and knows exactly what they want; some highly metaphorical jellyfish, who seem to kiss the camera with their round, mushy faces; and the shapely but rather stupid-looking Valerie Kaprisky, who seduces and betrays her way across the sand without so much as a peeling nose. **9**

CHRISTMAS IN JULY—(1 hr. 7 min.; 1940) A light, funny, fast, and well-acted screwball comedy, written and directed by Preston Sturges. With Dick Powell, Ellen Drew, William Demarest, Raymond Walburn, and Ernest Truex. **47**

FIVE EASY PIECES—(1 hr. 36 min.; 1970) A film much overrated when it first appeared because it aped prestigious European models. All about alienation in America, told in terms of a musical family from the state of Washington and the scapegrace son (Jack Nicholson) who works as an oil rigger. Nicholson takes some of his scenes—ordering food in a diner, talking to his mute, paralyzed, expressionless father—to legendary heights. Dir. Bob Rafelson. **9**

THE GODFATHER—(2 hr. 55 min.; 1972) The greatest American movie since *Citizen Kane*—passionate, vivid, funny, and, at times, very moving. Francis Ford Coppola turned Mario Puzo's novel about the generations of a Mafia family into an epic about the corruption of America, with organized crime as a metaphor for big business. With Marlon Brando, Al Pacino, James Caan, and Diane Keaton. **2**

HIROSHIMA, MON AMOUR—(1 hr. 28 min.; 1959) In French, Eng. subtitles. The first international success of director Alain Resnais stars Emmanuele Riva as a woman with memories of the German Occupation of France and Eiji Okada as a Japanese survivor of Hiroshima. The movie is fancy and borderline-pretentious, with some passages of great lyrical intensity. **2**

IN THE REALM OF THE SENSES—(1 hr. 55 min.; 1976) In Japanese, Eng. subtitles. Nagisa Oshima's art film about sexual obsession suffers from the facts that Oshima is not very strong on art, less than secure with film, and wholly unconvincing about sex. The film does not even work as pornography, only as something weird and unwholesome, on the border between the repellent and the ridiculous. **2**

THE MIRACLE OF MORGAN'S CREEK—(1 hr. 39 min.; 1944) Preston Sturges wrote and directed this mad, ribald farce about a popular small-town girl who disgraces herself with a soldier whose name she can't remember, gets pregnant, and is redeemed by dumb luck and the American love of publicity. Betty Hutton is the girl with something extra, Eddie Bracken gives a poignant but spunky performance as the schlep who loves her, and William Demarest, as Hutton's perpetually irascible father, falls down more often and more violently than Chevy Chase. An audacious movie for its time, and still a very funny one. **47**

'ROUND MIDNIGHT—(2 hr. 10 min.; 1986) Bertrand Tavernier's film about a black American bebop player exiled in Paris. Dale Turner, played by the legendary tenor saxophonist Dexter Gordon, arrives in Paris in 1959, a burnt-out alcoholic. He joins the other exiles at a small Left Bank club and falls into the hands of a young Frenchman (François Cluzet), a fan who keeps Dale on his feet. It's a music film, with bebop classics played by Gordon and an expert quartet. Most remarkable is Gordon himself—the smoky voice, the unforced humor and grandeur. **1**

SUNSET BOULEVARD—(1 hr. 50 min.; 1950) Gloria Swanson gives her finest performance in this mordant, cynical story of a silent-film star trying to make a comeback. With William Holden, Erich von Stroheim, and Nancy Olson. Dir. Billy Wilder. **8**

THE STUNT MAN—(2 hr. 9 min.; 1980) A paranoid Vietnam veteran fleeing the police ends up on the location shoot of a World War I movie. He becomes the replacement for a missing stunt man, and people keep playing movie-magic tricks on him. As a narrative, *The Stunt Man* is repetitive and skin-deep, but its surface is intricate, clever, and thoroughly entertaining. With Steve Railsback, Barbara Hershey, and Peter O'Toole, in a marvelous comic performance as the brilliant son-of-a-bitch director of the film within the film. Dir. Richard Rush. **9**

THEATER LISTINGS

COMPILED BY RUTH GILBERT

Many Broadway theaters will accept ticket orders, for a surcharge, on major credit cards by telephone.

● Running more than a year.
● ● Running more than two years.
IRLS Infra-Red Listening System; $3 rental fee.

HALF-PRICE TICKETS AVAILABLE DAY OF PERFORMANCE, for Broadway and Off Broadway, at the Times Square Theatre Center, Broadway at 47th St., and the Lower Manhattan Theatre Center, 2 World Trade Center; in Brooklyn at Borough Hall Park.

Performance length is approximate; also, price changes are frequent; phone theater for specifics.

BROADWAY

Previews and Openings

Wednesday, October 26

THE DEVIL'S DISCIPLE—A revival of George Bernard Shaw's play; directed by Stephen Porter. Featured in the cast are Remak Ramsay, Rosemary Murphy, Philip Bosco, Roxanne Hart, and Victor Garbo. Preview prices, through 11/12: Tuesday through Thursday at 8, Wednesday and Saturday at 2, Sunday at 3, $27; Fri. & Sat. at 8, $30. Previewing now prior to a 11/13 opening, when prices will be $36 for Fri. and Sat. at 8, and $33 for all else. **Circle in the Square,** 1633 Broadway (239-6200). All major credit cards. **IRLS**

LEGS DIAMOND—Peter Allen stars as "Legs" Diamond in a musical adapted from the film *The Rise and Fall of Legs Diamond*. It's set in and around a speakeasy in Manhattan in the 1920s, and is based on the life and times of the underworld figure who was also a song and dance man. Book by Harvey Fierstein and Charles Suppon; music and lyrics by Peter Allen; choreography by Alan Johnson; directed by Robert Allan Ackman. With Julie Wilson, Christine Andreas, Randall Edwards, Raymond Serra, Jim Fyfe, Christian Kauffman, Pat McNamara. Previewing now prior to a 12/1 opening. Tuesday through Saturday at 8, Sat. at 2, Sun. at 3, $40–$50; Wed. at 2, $35–$45. **Mark Hellinger Theater,** 51st Street and Broadway (757-7064). 2 hrs. 20 mins. All major credit cards.

Friday, October 28

SPOILS OF WAR—Kate Nelligan and Jeffrey DeMunn star in Michael Weller's play, set in the late 1950s, about a 16-year-old boy (Christopher Collet) and his estranged parents; directed by Austin Pendleton. Featured in the cast are Alice Playton, Kevin O'Rourke, and Marita Geraghty. Previews start 10/28 prior to a 11/10 opening. Monday through Saturday at 8, Saturday at 2, $32.50 to $37.50; Wednesday at 2, $27.50 to $32.50. **Music Box,** 239 West 45th Street (239-6200). All major credit cards. 2 hrs. 20 mins.

Now Playing

AIN'T MISBEHAVIN'—Nell Carter is still a spheroid sphynx who mysteriously makes rotundity dainty and sizzles vocally and visually in this tenth-anniversary revival, which remains a bonanza of delights, of the 1978 musical revue. It's a salute to the late great Fats Waller; conceived and directed by Richard Maltby; choreography by Arthur Faria. Also starring are Andre De Shields, Armelia McQueen, Ken Page, and Charlaine Woodard. Tues.–Sat. at 8, Wed., Sat., & Sun. at 3; $30–$45. **Ambassador**, 219 West 49th Street (239-6200). 2 hrs. All major credit cards. **IRLS**

ANYTHING GOES—Patti LuPone, Howard McGillin, and Bill McCutcheon are the stars in a brilliant revival of Cole Porter's musical; book by Timothy Crouse and John Weidman; original book by Guy Bolton, P. G. Wodehouse, Howard Lindsay, and Russel Crouse; directed by Jerry Zaks; choreographed by Michael Smuin; opened 10/19/87. With Kathleen Mahony-Bennett, Linda Hart, Rex Everhart, Anthony Heald, Anne Francine. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $40–$45. **Vivian Beaumont Theater**, at Lincoln Center, 65th Street and Broadway (239-6200). 2 hrs. 10 mins. All major credit cards. ● **IRLS**

BURN THIS—Scott Glenn and Lisa Emery co-star in a play by Lanford Wilson (who, at present, is our soundest, most satisfying dramatist, disciplined and dependable) about the romance between a married man and a dancer whose career is consuming her and bringing about major changes in her life; directed by Marshall W. Mason. With Jonathan Hogan and Lonny Price. Mon.–Sat. at 8, $29.50–$39.50, Sat. at 2, $27.50–$37.50, Wed. at 2, $25–$35; opened 10/14/87; thru 10/29. **Plymouth**, 236 W. 45th St. (239-6200). 2 hrs. 45 mins. Credit cards.● **IRLS**

CATS—Based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented with a cast of 23 talented-"cats." Music by Andrew Lloyd Webber; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. Loni Ackerman is now Grizabella. Mon.–Fri. at 8, Sat. at 2 & 8, $32.50–$50; Wed. at 2, $27.50–$45. **The Winter Garden Theater,** Broadway and 50th St. (239-6200). 2 hrs. 45 mins. All major credit cards. ● ● **IRLS**

CHECKMATES—Paul Winfield, Ruby Dee, Denzel Washington, and Marsha A. Jackson are the stars of Ron Milner's comedy about love and marriage, and other disasters; directed by Woodie King, Jr.; opened 8/4/88. There are two couples, the older/"we" generation, the younger/"yuppie" generation, living in the same house, who are trying to teach each other a thing or two about love. Relations are *not* delightful. Tues.–Thurs. at 8, $25–$35; Fri. & Sat. at 8, Sat. at 2, Sun. at 3, $27.50–$37.50; Wed. at 2, $22.50–$32.50. **46th Street Theater,** 226 W. 46th St. (246-0102). 2 hrs. 20 mins. All major credit cards. **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett; lyrics by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory; opened 7/25/75. Mon.–Sat. at 8, Wed. at 2, $35 to $47.50. From 11/1, Mon., Thurs., Fri., Sat. at 8, Wed. & Sat. at 2, Sun. at 3 (no Tues. perf. any more). **Shubert**, 225 W. 44th St. (239-6200). 2 hrs. 10 mins. All major charge cards. ● ●

42ND STREET—A musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Got it? With Elizabeth Allen, Jamie Ross, Clare Leach, Jim Walton, Joseph Bova, Stan Page, Danny Carroll, Rob Draper, Maureen Mellon, Don Percassi, and Ron Schwinn. Consensus terms this latest production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music and lyrics are by Harry Warren and Al Dubin; opened 8/25/80. Tues.–Sat. at 8:15, Sat. & Wed. at 2:15, Sun. at 3, $27.50 to $45. **St. James**, 246 W. 44th Street (246-0102). 2 hrs. 15 mins. All major credit cards. ● ●

INTO THE WOODS—Betsy Joslyn is the Witch, Mary Gordon Murray plays the Baker's Wife, Chip Zien's the Baker, Tom Aldredge is the narrator and the Mysterious Man; Robert Westenberg is both Cinderella's handsome Prince and Little Red Ridinghood's Wolf; written and directed by James Lapine; music and lyrics by Stephen Sondheim; stories are from the Grimm Brothers, and other scary classic fairy tales; the dance movement is by Lar Lubovitch; opened 11/5/87; it's a big award-winner. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $35–$50; Wed. at 2, $32.50–$42.50. **Martin Beck Theater,** 302 West Forty-Fifth Street (246-0102). 2 hrs. 35 mins. All major credit cards. **IRLS**

JACKIE MASON SHOW—*The World According to Me.* The great man has returned, with new insights, in his Tony Award-winning one-man show (it played to sell-out, standing-room-only crowds for over a year, and then he left to make a film). Tues.–Sat. at 8, Wed. at 2, Sun. at 3; $15–$35. **Brooks Atkinson,** 256 W. 47th St. (246-0102). 2 hrs. Major credit cards. **IRLS**

M. BUTTERFLY—David Dukes and B. D. Wong star in a multiple award-winning play by David Henry Hwang which takes place today in a Paris prison, and in recall, during the years 1960-70 in Beijing, at the time of an international spy scandal; adroitly directed by John Dexter, and an unqualified success in its look and sound; opened 3/28/88. Featured in the cast are Pamela Payton-Wright, Richard Poe, Jamie Guan, George Martin, Alec Mapa, Lindsay Frost, and Lori Tan Chinn. Monday through Saturday at 8, Saturday at 2, $30.50 to $40, Wednesday at 2, $29.50 to $37.50. **Eugene O'Neill Theater,** 230 W. 49th St. (246-0220). 2 hrs. 35 mins. All major credit cards. **IRLS**

ME AND MY GIRL—Jim Dale, Ellen Foley, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking!) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a cockney has inherited the title and do their best to convert him into a proper nobleman; opened 8/10/86. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $$37.50 to $50; Wednesday at 2, $30 to $42.50. **Marqui,** 46th Street and Broadway (246-0102). 2 hrs. 30 mins. All major credit cards.● ● **IRLS**

MICHAEL FEINSTEIN IN CONCERT—The expert interpreter of the show music of the Gershwins, Cole Porter, Irving Berlin, Jerome Kern, Rodgers and Hart, et al, returns to the stage with his great one-man show--this time to Broadway. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $40; Wednesday at 2, $35; through 11/6. **Booth,** 222 West 45th Street (239-6200). All major credit cards. 2 hrs. **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel, with book by Alain Boublil and Claude-Michel Schonberg, music by the latter, and lyrics by Herbert Kretzmer; with additional material by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featuring Tim Shew as Jean Valjean, with Norman Large, Maureen Moore, and Natalie Toro. A fugitive is pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture; opened 3/12/87. Mon.–Sat. at 8, Sat. at 2; $25–$50. 200 tickets at $16 available Mon.–Thurs. with valid student I.D.'s at box office. **Broadway Theater,** Broadway at 53rd Street (239-6200). 3 hrs. 15 mins. All major credit cards.● **IRLS**

OH! CALCUTTA!—Now in its 19th year, an erotic revue, and still going strong, conceived and devised by Kenneth Tynan. (It seemed much more erotic 19 years ago.) Material by Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenburg, Leonore Kandel, Sam Shepard, Sherman Yellen, and others; choreography by Margo Sappington; directed by Jacques Levy. Mon.–Fri. at 8, Wed. at 2, Sat. at 2, 7, & 9:30, Sun. at 3 & 7; $35–$45. **Edison,** 240 W. 47th St. (302-2302). 2 hrs. All major credit cards. ● ●

THE PHANTOM OF THE OPERA—The Andrew Lloyd Webber/Harold Prince musical; lyrics by Charles Hart and Richard Stilgoe; choreographed by Gillian Lynne, a terrific technical achievement chock-full of gorgeous scenery and costumes, based on Gaston Leroux's horror novel. The action takes place in 1860, and tells of a mysterious Creature who lurks beneath the stage of the Paris Opera and exercises a reign of terror over all its occupants; opened 1/26/28. With Timothy Nolen as the Phantom, Patti Cohenour, Steve Barton, Judy Kaye, Nicholas Wyman, Leila Martin, David Romano, Cris Groenendaal. Mon.–Sat. at 8, Sat. at 2, $36.50–$50; Wed. at 2, $30–$42.50. **Majestic,** 247 W. 44th St. (239-6200). 2 hrs. 30 mins. All major credit cards. **IRLS**

ROMANCE/ROMANCE!—A musical, with book, lyrics (and directed by) Barry Harman; music by Keith Herrmann. With Barry Williams, Alison Fraser, Deborah Graham, Robert Hoshour. First act takes place in Vienna at the turn of the century, and is based on the writings of Arthur Schnitzler. Second act is set in the present-day Hamptons with material drawn from the works of Jules Renard; opened 5/1/88. Tues.–Fri. at 8, Sat. at 2, Sun. at 3; $40; Wed. at 2, $37.50; Sat. at 8, $45. **Helen Hayes Theater,** 240 West 44th Street (246-0102). 2 hrs. All major credit cards.

SARAFINA!—The South Africal musical success, conceived, written, and directed by Mbongeni Ngema, who also composed the score with Hugh Maskela, tells of a class of highschool children who are inspired to create their own play about Nelson Mandela, and they are an undiluted joy to watch and listen to, bubbling with enthusiasm, humor, righteous anger, passion, and unquenchable hope; opened 1/28/88. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $30 to $40. **Cort Theater,** 138 West 48th Street (239-6200). 2 hrs. 30 mins. All major credit cards. **IRLS**

SPEED-THE-PLOW-David Rasche, Bob Balaban, and Felicity Huffman star in David Mamet's play about two Hollywood film producers and an office temp; directed by Gregory Mosher. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $25 to $35; opened 5/3/88. **Royale,** 242 W. 45th St. (239-6277). 1 hr. 35 mins. All major credit cards. **IRLS**

STARLIGHT EXPRESS—Reva Rice, Jane Krakowski, Steve Fowler, Stacia Goad, John Schiappa, Todd Lester, Greg Mowry, and Ken Ard are all stars in the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe; directed by Trevor Nunn. The theme is that of a great train race around the United States to determine the greatest locomotive of them all. The cast members on skates, magnificently costumed, play the locomotives and railroad cars; opened 3/15/87. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $32.50–$50; Wed. at 2, $25–$40. **Gershwin Theater,** 51st Street west of Broadway (586-6510). 2 hrs. 20 mins. All major credit cards. ● **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ANNULLA—Linda Hunt stars in Emily Mann's portrayal of one woman's path to survival after the Holocaust. Thursday through Saturday at 8, Sunday at 3, Wednesday at noon; 10/27 to 11/20; $8, $10, $14. **New Theater of Brooklyn,** 465 Dean Street, Brooklyn (1/718-230-3366).

APPLAUSE—A smaller version of the musical by Betty Comden, Adolph Green, Lee Adams, and Charles Strouse, directed by Christopher Catt, based on the film *All About Eve.* Through 10/30; $12; call theater for specifics; $12. **St. Bart's Playhouse,** 50th Street and Park Avenue (751-1616).

THE APPLE CART—Revival of George Bernard Shaw's comic vision of politics and democracy in the all-too-near future, wherein a popular leader receives an ultimatum, elected officials court public favor, and big business gets all the breaks; directed by Joseph Levin. Fri. & Sat. at 8, Sun. at 3; through 12/11; $10. **Westside Repertory**, 252 W. 81st St. (874-7290).

BACK IN THE WORLD—Stephen Mack Jones's play about five black men who served in Vietnam telling us of their lives and memories before, during, and after the war. Wednesday through Friday at 8, Saturday at 3 and 8, Sunday at 2 and 7. 10/12 through 29, $15; 10/30 through 11/27, $18. **Judith Anderson Theater,** 422 West 42nd Street (512-1960).

BLUES IN THE NIGHT—Carol Woods stars in a revised production, by Sheldon Epps, of the musical journey of three women and a saloon singer in a Chicago hotel in the 30s, evoking the great jazz and blues era of that period. Featured in the cast are Brenda Pressley, Lawrence Hamilton, and Leilani Jones; directed by Sheldon Epps. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 2 and 5; $22.50 to $27.50. **Minetta Lane Theater,** 18 Minetta Lane (420-8000).

A BURNING BEACH—Eduardo Machado's play describes an occurrence on the island in the Gulf of Mexico, where a family is torn apart by forces struggling to control its destiny; directed by Rene Buch. Featured in the cast are Seret Scott, Ivonne Coll, Liann Pattison, Mateo Gomez, George Londoner, and Lillian Garrett. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $20; from 10/27. **American Place Theater,** 111 West 46th Street (840-3074).

CAFE CROWN—Eli Wallach and Anne Jackson star in the revival of the original play (without music this time around) by Hy Kraft, which takes place in and around the cafe at the corner of 2nd Avenue and 12thStreet in 1940, and is about the heyday of the Yiddish Theater; directed by Martin Charnin. Featured in the cast are Marilyn Cooper, Tresa Hughes, Harry Goz, Sydney Armus, Walter Bobble, Marilyn Cooper, Fyvush Finkel, Steven Skybell, Felix Febich, Bob Dishy, and David Carroll. Tuesday through Saturday at 8, Saturday, Sunday, and Wednesday at 3; $25. **Public/Newman Theater,** 425 Lafayette Street (598-7150).

THE COCKTAIL HOUR—A. R. Gurney, Jr.'s play is about a son who comes home to get his parents' permission to put on a play he has written about them; directed by Jack O'Brien. With Nancy Marchand, Keene Curtis, Bruce Davison, and Holland Taylor. Tues.–Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $27–$30. **Promenade Theater,** Broadway at 76th Street (580-1313).

CURIOUS PURSUITS—John Ferzacca's *Click,* a suspense drama directed by James Keeler; Jason Milligan's *Shoes*, a comedy directed by Kate McCamy, and Michael Kalmen's *Seance at Fontainebleau,* a comedy directed by Shela Xoregos. Friday through Tuesday at 8, Sunday at 2; $10; through 11/8. **Actors Creative Theater**, 311 West 43rd Street, 5th floor (645-1459).

DRIVING MISS DAISY—Frances Sternhagen, Earle Hyman, and Ray Gill star in Alfred Uhry's prize-winner about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30. **John Houseman Theater**, 450 West 42nd Street (564-8038). ●

THE FANTASTICKS—A gracious and musical fable in its 27th year that has spawned plenty of talent. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last another decade (or two). Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $24–$28. **Sullivan Street Theater,** 181 Sullivan St. (674-3838). ●●

FORBIDDEN BROADWAY 88—The satire has come to off Broadway in a full evening's show, & director/writer Gerard Alessandrini's new version is up to par, snuff, & all sorts of mischief. Most of the new material is heady stuff, with skits, parodies, & spoofs on Madonna, Jackie Mason, Sarah Brightman, et al. With Toni DiBuono, Philip Fortenberry, Roxie Lucas, David B. McDonald, & Michael McGrath. Tues.–Fri. at 8:30; Sat. at 7:30 & 10:30; Sun. at 3:30 & 7:30; $25–$28 (from 11/18, prices are $28–$30; 12/26–30, all seats are $30). **Theater East,** 211 E. 60th St. (838-9090).

FRANKIE AND JOHNNY IN THE CLAIR DE LUNE—Tony Musante and Bonnie Franklin star in Terrence McNally's award-winning comedy in which Johnny wants to marry and have a family, and Frankie wants no commitments. It's about two over-forty singles searching for fulfillment; directed by Paul Benedict. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3; Wednesday at 2:30; $28.50. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

GHOSTS—Fionnula Flanagan stars as an enlightened 19th-century woman who must battle with the "ghosts" in her past as her present actions collide with conventional society,in Henrik Ibsen's most controversial play of its era; directed by Stuart Vaughan. Featured in the cast are Raphael Sbarge, David McCallum, Roma Downey, and Edward Seamon. Tuesday through Saturday at 8, Wednesday, Saturday and Sunday at 2; $20 to $28; through 12/18. **Roundabout Theater**, 100 East 17th Street (420-1883). **IRLS**

GODSPELL—A revival of the journey through *The Gospel According to St. Matthew*; music by Stephen Schwartz; directed by Don Scardino. Featured in the cast are Jeffrey Steefel, Trini Alvarado, Angel Jemott, Robert McNeill, Mia Korf, Marietta DePrima, Bill Christopher-Myers, Bill Damaschke, and Eddie Korbich. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $20 to $30. **The Lamb's Theater**, 130 West 44th Street (239-6200).

L'ILLUSION—Adapted by Tony Kushner from Pierre Corneille's 17th century farce about a distraught father searching for his long-lost son; directed by Brian Kulick, featuring Michael Galardi, Regina Taylor, Stephen Spinella, et al. Tuesday through Saturday at 8, Sunday at 3; $16 to $18; through 11/5. **Perry Street Theater,** 31 Perry Street (279-4200).

JUST SAY NO—Larry Kramer's political farce that takes place in a fictional city in a mythical country. With Kathleen Chalfonte, Richard Topol, Richard Riehle, Keith Reddin, David Margulies, Julie White, Joseph Ragno; directed by David Esbjornson. Tues.–Fri. at 8, Sat. at 6 & 10, Sun. at 3; $18; through 11/16. **WPA Theater**, 519 West 23rd Street (206-0523).

KISS ME QUICK BEFORE THE LAVA REACHES THE VILLAGE—A new 1940's-style musical, by Peter Ekstrom and Steve Hayes, is set in rural Nebraska several months prior to the bombing of Pearl Harbor; directed by Anthony J. Stimac. Tues.–Fri. at 8, Sat. at 3 & 8, Sun. at 7; $15; 10/26–11/13. **Theater at St. Peter's Church,** Lexington Ave. at 54th St. (688-6022).

THE LEGACY—Gordon Nelson's account of the history of gospel music; directed by Elmo Terry Morgan. Clap your hands and stomp your feet, and have a great time as well! Fri. & Sat. at 8, Sun. at 3; $15. **National Black Theater,** 2033 5th Ave. (427-5615).

THE LEGEND OF SHARON SHASHONOVAH—A. F. Horn's play about a mysterious theater troupe that utilizes puppets to help tell its story; directed by Sharon Gans. Featured in the cast are Sharon Talbot, Jeremiah Sullivan, Bronwen Barnett, Michael Horn, Frank Nastasi, Christofer De Oni, Irma St. Paule, and Linda Froehlich. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $16 to $21. **47th St. Theater,** 304 West 47th Street (265-0794).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a girl in the church choir who dreams of becoming a pop singer. Sat. at 8. **Heckscher,** 5th Ave. at 104th St. (534-2804).● ●

MA ROSE—Cassandra Medley's play centers around a tug of war among three generations of women in a black family; directed by Irving Vincent. Featured in the cast are Rosanna Carter, Lizann Mitchell, Pawnee Sils, and LaTanya Richarson. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $18 to $20. **Apple Corps Theater**, 336 West 20th Street (242-4204).

MOTHER BICKERDYKE AND ME—Antoinette Kray's play with music about a Civil War heroine; directed by Don Jensen. With Victoria Boothby, Anita Keal, Ruth Adams, and Cindy Kaplan. Wed.–Sat. at 8, Sun.at 3; $10; through 10/30. **45th Street Playhouse,** 354 West 45th Street (243-1848).

MY UNKNOWN SON—Daniel Curzon's comedy about a father's dizzying search through theater history for his unknown son; directed by Sal Trapani. With David Proval, Stephen Hamilton, and Lorraine Lanigan. Wed.–Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $22.50; thru 11/13. **Kaufman**, 534 W. 42nd St. (563-1684).

NUNSENSE—Dan Goggin's musical adventures of five motivated nuns who try to mount a talent show to raise money for what they consider a good cause. With the charming Suzi Winson, Helen Baldassare, Susan Gordon-Clark, Marilyn Farina, and Julie J. Hafner. Tues.–Sat. at 8, Sat. at 2, Sun. at 3; $27.50–$32.50. At the **Douglas Fairbanks Theater,** 432 West Forty-Second Street (239-4321). ● ●

OIL CITY SYMPHONY—Musical revue, performed by Mike Craver, Michelle Horman, Mark Hardwick, and Mary Murfitt, directed by Larry Forde, tells about a recital participated in by four graduates of the highschool who meet at a reunion. Tues.–Fri. at 8, Sun.at 3 and 7; Sat. at 7 and 10; $27. **Circle-in-the-Square Downtown,** 159 Bleecker St. (254-6330).

ON TINA TUNA WALK—The return of this gay comedy by John Glines about five young men on Fire Island on Midsummer Eve; directed by Peter Pope. Tuesday through Sunday at 8:30; $15; through 12/18. Produced by the Glines at the **Courtyard Playhouse**, 39 Grove Street (869-3530).

PERFECT CRIME—Warren Manzi's cat-and-mouse duel between a detective and a doctor; directed by Jeffrey Hyatt. Featured in the cast are the author, Cathy Russell, Brian Dowd, Michael Worth, Lionel Chute, and

W. MacGregor King. Tuesday through Saturday at 8, Sunday at 3 and 7, Saturday at 2; $25. **Harold Clurman Theater,** 412 West 42nd Street (695-3401).●

INTER WOMEN, PINTER MEN—Three playets by Harold Pinter: *A Slight Ache, The Lover*, and *Night,* in which the dramatist examines marital relationships; directed by Henry Levinson. Thursday through Saturday at 8, Saturday and Sunday at 3; $10; through 11/5. **All Souls Hall,** Lexington at 80th St. (233-8075).

AVED FROM OBSCURITY—Tom Mardirosian's play about an actor's journey through the theater scene, on Broadway, off-Broadway, off-off, and backstage, is bursting with good humor. The author plays the actor and tells his own story cheerfully and candidly. He is constant good company throughout. The director is John Ferraro. Tues. through Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7; $22-$24. Playwrights Horizons, **Upstairs Studio,** 416 W. 42nd St. (279-4200).

SHAYNA MAIDEL—(Yiddish for *A Pretty Girl).* Barbara Lebow's tale of two sisters and their father, and the terrible experiences which tore them apart and brought them back together; directed by Mary Robinson. Featured in the cast are Gordana Rashovich, Katherine Kahmi, Amy Ryan, Stephen Pearlman, Bruce Nozick, and Suzanne Toren. Tuesday through Thursday at 8, Saturday and Wednesday at 2; $27; Friday and Saturday at 8, Sunday at 3, $29. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

TEEL MAGNOLIAS—Robert Harling's play about society matrons who live, discuss, snack, and enjoy life as they are beautified at the same beauty parlor regularly; directed by Pamela Berlin. Featured in the cast are Stacy Ray, Susan Mansur, Anne Pitoniak, Constance Shulman, Betty Moore, and Rosemary Prinz. This sweet, small play is entertaining and moving. Tuesday and Friday at 8, Saturday at 6 and 10, Sunday at 3 and 7:30; $27 to $30. **Lucille Lortel Theater,** 121 Christopher Street (924-8782). ●

UDS—A musical "poperetta" featuring fifty songs of the early 60s (Burt Bacharach, Hal David, Ellie Greenwich, The Beatles, Jim Brown, Phil Spector, etc.); created by Melinda Gilb, Steve Gunderson, and Bryan Scott, featuring Gunderson, Christine Sevec as a lovelorn teen, Gilb and Susan Mosher as her two guardian angels; directed by Will Roberson; choreography by Javier Velasco. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3, Wednesday at 2; $27.50. **Stage Left at the Criterion Center,** Forty-Fifth Street and Broadway (239-6200).

HE TAFFETAS—Four singers (Jody Abrahams, Melanie Mitchell, Karen Curlee, and Tia Spiros) croon hits from the early 50s in a musical conceived by Rick Lewis, choreographed by Tina Paul. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $28 for all, except Saturday which is $32.50. **Cherry Lane Theater,** 38 Commerce Street (989-2020).

AMARA—John Krizanc's participatory adventure, based on two days (1927) in the life of Tamara De Lempicka, takes place in a lavishly-decorated Italian villa, Il Vittoriale, the country retreat of Gabriele d'Annunzio. and lets you pursue any character throughout the fifteen rooms of the villa (be sure to wear comfortable shoes); directed by Richard Rose. Featured in the cast are Jack Wetherall, Christine Dunford, Marilyn Lightstone, Sue Giosa, Frederick Rolf, and Sam Tsoutsouvas. Monday through Wednesday at 8 and Sunday at 3 and 7, $100; Friday at 8, $120; Saturday at 5 and 9, $135; Wednesday at 2, $60. At the **Seventh Regiment Armory**, Park Avenue and Sixty-Sixth Street (239-2590).

TEA WITH MOMMY AND JACK—Sylvia Miles stars as Mommy, an improbable combination of bag-lady and bobby-soxer, inhabiting a run-down house decorated with plastic flowers and religious shrines, in Sheila Walsh's comedy. David Groh plays her son, Caris Corfman plays the son's girl friend (whom he brings *home to meet and to be devoured by Mommy*); directed by Larry Sacherow. Wednesday–Saturday at 8, Saturday & Sunday at 3, Sunday at 7; $18–$22. **Hudson Guild**, 441 W. 26th St. (760-9810).

TEN-PERCENT REVUE—Musical by Tom Wilson Weinberg; directed by Scott Green. With Lisa Bernstein, Robert Tate, James Humphrey, Rainie Cole, and Cathleen Riddley, the troupe performing twenty numbers exploring gay and lesbian culture. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 4 & 7; $20; through 11/6. **Actors' Playhouse**, 100 7th Ave. So. (691-6226).

AMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma*, equally funny and imaginative; directed by Kenneth Elliott. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $24 to $28. **Provincetown Theater,** 133 Macdougal Street (477-5048). ● ●

WAITING FOR GODOT—The Mike Nichols production of Samuel Beckett's play boasts an extraordinary cast: F. Murray Abraham and Bill Irwin and Steve Martin and Robin Williams! Tues.–Sat. at 8, Sat. at 2, Sun. at 3 & 7:30; $30; through 11/27. **Mitzi E. Newhouse** at Lincoln Center, 150 W. 65th S. (239-6200). **IRLS**

WHAT ABOUT LOVE—Dennis Dane's comedy about a proud gay Puerto Rican and his coming-out yuppie lover; directed y Robert Stewart. Featured in the cast are Timohy Warmen, Dennis Dane, Jami Simon, Muriel Gould, Loretta Palm, and Deborah LaCoy. Wed. & Thurs. at 8, Fri. at 7:30; Sat. & Sun. at 2:30 & 7:30; $15. **Noho Playhouse,** 2 Bond St. (869-3530).

WHAT DID HE SEE?— A play, written, directed, and designed (sets and costumes) by Richard Foreman, about an odd youth who dreams of sailing beyond the horizon. Featured in the cast are Will Patton, Rocco Sisto, and Lil Taylor. Tuesday through Thursday and Sunday at 8; Friday and Saturday at 7:30 and10; $25. **Public/Shiva Theater**, 425 Lafayette Street (598-7150).

WHAT WOULD ESTHER WILLIAMS DO IN A SITUATION LIKE THIS?—Comedy by Don and Rich Werbacher, set in post-World War II Staten Island, where a family of eccentric characters anxiously awaits the return of a family member; directed by Judd Silverman. Wednesday through Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; $20; from 10/26. **Village Theater,** 137 West 22nd Street (564-8038).

THEATER COMPANIES

AMAS REPERTORY THEATER—*Blackamoor*, with book by Joseph George Caruso and Helen Kromer, music by Ulpio Minucci; directed by Kent Paul. A musical based on the life of the Moorish painter Juan de Pareja and his mentor, Diego Velazquez. Thursday through Saturday at 7:30, Sunday at 3; $10; through 11/6. **AMAS Repertory Theater,** One East 104th Street, 3rd floor (369-8000).

AMERICAN ENSEMBLE COMPANY—Glenn Rawls's *Sometimes All They Need*, a comedy drama; directed by Robert Petito. Thursday and Friday at 8, Sunday at 3; 10/27 through 11/19; $10. **Saval Theater,** 101 Murray Street (571-7594).

AMERICAN JEWISH THEATER—Jim Geoghan's *Only Kidding* is a behind-the-scenes look at the world of stand-up comics; directed by Larry Arick. Featured in the cast are Sam Zap, Paul Provenza, Larry Keith, and Michael Jeter. Tuesday through Saturday at 8, Sunday at 2 and 7; $20 to $22; through 11/13. **Theater,** 307 West 26th Street (633-9797).

CIRCLE REPERTORY COMPANY—Circle's new season starts with Craig Lucas's *Reckless*, directed by Norman Rene. It's a comic nightmare that follows the journey of a yong woman who escapes into a Christmas night and discovers a new life. With Susan Blommaert, Welker White, Robin Bartltt, Michael Piontek, Joyce Reehling, John Dossett, and Kelly Connell. Tuesday through Friday at 8, Saturday at 2 and 8; Sunday at 3 and 7:30; $22.50 to $26; through December. **Circle Theater,** 99 Seventh Avenue South (924-7100).

CLASSIC STAGE COMPANY (CSC) REPERTORY—Diderot's *Rameau's Nephew*, an 18th century classic, adapted by Shelley Berc and Andrei Belgrader. It's about the nephew (Tony Shalhoub) of a famous composer and a philosopher who meet on a Paris street corner. Tuesday through Saturday at 8, Saturday and Sunday at 2; $18 to $20; through 11/20. **CSC Repertory,** 136 East 13th Street (677-4210).

EQUITY LIBRARY THEATER—*Fiorello!* (1959), with book by Jerome Weidman and George Abbott; music and lyrics by Jerry Bock and Sheldon Harnick; directed by Robert Nigro. Tuesday through Sunday. at 8, Saturday and Sunday at 2:30; 10/27 through 11/20; $10. **Equity Library Theater,** 310 Riverside Drive (enter on 103rd Street) (663-2028).

FOLKSBIENE THEATER—Zypora Spaisman, and David Rogoff star in Sholom Aleichem's comedy, *The Big Winner*, in Yiddish, (live simultaneous English translation), and tells of a lottery winner whose life is transformed by his abundance of money. Music by Haim Elisha, lyrics by Miriam Kressyn. Featured in the cast are Sandy Levitt, I. W. Firestone, and Mina Bern; directed by Rina Elisha. Saturday at 8 (except 10/29 when performances start at 8:30), Sunday at 2 and 5:30; $16 and $18. **Folksbiene Theater**, 123 East 55th Street (755-2231). **IRLS**

IRISH ARTS CENTER—Geraldine Aron's *A Galway Girl*, about an Irish couple through the 30-year span of their marriage, directed by Janet Nobel, and Sean O'Casey's *Bedtime Story*, about the encounter between a timid civil servant and a lady of the evening, directed by Judy Goldman. Thursday through Saturday at 8, Sunday at 3; through 10/30; $10. **Irish Arts Center Theater,** 553 West 51st Street (757-3318).

IRONDALE ENSEMBLE PROJECT—An adaptation of Nikolai Gogol's *The Inspector General*, a farce about corruption, incompetence, fear, and mistaken identity in a small town in Russia. Wed. –Sat. at 8, Sat. at 3; 10/26–11/19; voluntary contribution. **Cooper Square Theater**, 50 E. 7th St. (666-7856).

JEAN COCTEAU REPERTORY-Paul Claudel's *Break of Noon* (*Partage de Midi*), directed by Eve Adamson, written in 1906, translated by Wallace Fowlie. Story is set in the Far East at the outbreak of the Boxer Rebellion. Thursday through Saturday at 8, Sunday at 3; $15; through 11/10. Thomas Otway's Restoration tragedy about revolution and romance in 17th-century Italy, *Venice Preserv'd,* directed by Bill Reichblum, written in 1682, in repertory through 11/25; $15. **Bouwerie Lane Theater**, 330 Bowery (677-0060).

JEWISH REPERTORY THEATER—*Cantorial*, Ira Levin's comedy/drama, with a supernatural element, about a couple who move into a converted synagogue on the Lower East Side; directed by Charles Maryan. Featured in the cast are Anthony Fusco and Lesley Kahn. Wednesday, Thursday, and Saturday at 8, Sunday at 2 and 7; $16 to $19. **Jewish Repertory Theater,** 344 East Fourteenth Street (505-2667).

MANHATTAN CLASS COMPANY—Alan Bowne's *Sharon and Billy*, directed by W. D. Cantler, plays in repertory with James Bosley's *Fun,* directed by Brian Mertes, both having to do with estranged youth finding their way amidst the dark side of everyday life. Monday, Wednesday, Thursday, Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $10; through 11/20. **Nat Horne**, 440 West 42nd Street (279-4200).

MANHATTAN THEATER CLUB—On Stage I: Richard Greenberg's *Eastern Standard* takes a look at four thirtyish New Yorkers who discover success is no defense against the hardships of the 80s; directed by Michael Engler. Featured in the cast are Anne Meara, Dylan Baker, Barbara Garrick, Kevin Conroy, and Peter Frechette. Tuesday through Sunday at 8, Saturday and Sunday at 2:30; through 11/23; $30. **City Center,** 131 West 55th Street (581-7907).

MANHATTAN THEATER CLUB—On Stage II: John Patrick Shanley's *Italian American*, directed by the author, tells of a man so in love with his ex-wife that he is willing to overlook the fact that she killed his dog and tried to shoot him with the same gun. Featured in the cast are Helen Hanft, John Turturro, Jayne Haynes, Laura San Giacomo, and John Pankow. Through 11/9; call theater for specifics. **City Center,** 131 West 55*th Street* (581-7907).

MEDICINE SHOW THEATER ENSEMBLE—Gertrude Stein's *Three Sisters Who Are Not Sisters*, a murderous musical with music by William Hellerman; directed by James Barbosa. 10/27 and 28, at 8: $8. **Medicine Show Theater**, 353 Broadway (431-9545).

NEW RUDE MECHANICALS—Shakespeare's *Macbeth*, with Bob Hall in the title role and Julia Glander as his queen, Larry Pine as Banquo, and Eric Kramer as Macduff; directed by John Pynchon Holmes. 10/26–29, 11/3–5 at 8; $8. **Pelican Theater,** Suite 601, 750 Eighth Avenue (971-5630).

NEW WAVE FESTIVAL—A multi-cultural music/theater pageant, *The Warrior Ant,* combines Japanese, Latin American, and African arts, created by writer/director Lee Breuer and composer/arranger Bob Telson, and telling the life story of a samurai ant. 10/29 at 2 and 8; 10/30 at 3; $15 through $30; part one of a twelve-part series. **Brooklyn Academy of Music,** 30 Lafayette Avenue (1/718-636-4100).

PEARL THEATER COMPANY—Oliver Goldsmith's Georgian comedy, *She Stoops to Conquer*, opens the company's season; directed by Bob Verini. With Robin Leslie Brown, Bonnie Horan, Joanne Camp, Laura Rathgeb, Joseph Warren, James Nugent. Wed.–Fri. at 8, Sat. at 5 & 9, Sun. at 3; $10; through 10/29. **Pearl,** 125 West 22nd Street (645-7708).

REPERTORIO ESPANOL—Eduardo Machado's *Revoltillo;* Gloria Gonzalez's *Cafe con Leche* and *Padre Gomez y*

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THEATER

Santa Cecilia; Richard Talesnik's *La Fiaca; La Generala Alegre (The General's Merry Wife); Puerto Rico Sings; La Corte De Faraon*-in rotating repertory, with dance events. Call theater for specific dates and times. Performances: Thursday through Saturday at 8, Sunday at 3 and 7; $12 for plays, $16 for musicals and dance events; through October. **Gramercy Arts Theater,** 138 East Twenty-Seventh Street (889-2850).

SECOND STUDIO FOR ACTORS—Shakespeare's *Hamlet*, judiciously cut to last under three hours; directed by Harv Dean and Jim Mineo. Wednesday through Saturday at 8, Sunday at 3; through 10/30. **Second Studio Theater,** 163 West 23rd Street (463-7050).

SEVENTH SIGN THEATER COMPANY—A revival of *Ladies in Retirement*, a 1940 mystery drama by Edward Percy and Reginald Denham, directed by Anthony Osnato, about some retired ladies, dotty as all get-out, who live with their nephew, a thief, in a London Farmhouse. Featured in the cast are Rosanne Rabito, Gloria Bogin, Emma Nicole, Cynthia Forbes, Kevin Mahon, Lila Gaynes, and Cyndy Kovesdi. Thursday, Friday and Saturday at 8, through 11/5; $10. At **The Good Shepherd-Faith Presbyterian Church,** 152 West 66th Street (1/718-522-2845).

SOHO REPERTORY COMPANY—Marc Blitzstein's *The Blitzstein Project*, directed by Carol Corwen, is the stage premiere of two musicals by Blitzstein—*I've Got the Tune*, and *The Harpies*, plus others of his rarely heard works. With Mary Martello, Paul Binotto, and Don Mayo. Wednesday through Friday at 8, Saturday at 6 and 9:30, Sunday at 4; $15. **St. Bart's Playhouse,** Park Ave. at 50th St. (925-2588).

THIRTEENTH STREET REPERTORY—Israel Horovitz's *Line* (now in its 13th year with no sign of faltering); directed by Dan Hamilton. In repertory with Bernardo Solano's *American Beech*, directed by Bert Goldstein (*Beech* plays through 10/30). Both plays are performed Wednesday through Sunday at 9:30; $10. On Sundays at 5 p.m., through November, Laurie James in *Men, Women, and Margaret Fuller*, about radicals who revolted without violence. $10.**Thirteenth Street Theater,** 50 West Thirteenth Street (675-6677).● ●

THE WOOSTER GROUP—Frank Dell's *The Temptation of St. Antony*, part three of the trilogy *The Road to Immortality*; inspired by Gustave Flaubert's epic work; directed by Elizabeth LeCompte. Thursday through Sunday at 8; $20. **The Performing Garage Theater,** 33 Wooster Street (966-3651).

OFF-OFF BROADWAY

ANTIGONE—Sophocles's play, adapted and directed by Gary Beck, with Nancy Guarino in the title role as a heroic woman who struggles against the authority of the oppressive state, and Mark R. Hunt as Creon. Wednesday through Saturday at 8, Saturday and Sunday at 3; $12; through 10/30. **The Sidewalks Theater,** 40 West 27th Street, third floor (481-3077).

THE AWAKENING—Antanas Skema's psychological drama takes place in 1946, behind the Iron Curtain; directed by Linda Pakri. 10/27–29, 11/3, 4, 7, 10–12, 17–19; $8. **Our Lady of Vilnius Church,** 570 Broome Street (673-5636).

BABY WITH THE BATHWATER—Christopher Durang's play, directed by John V. Fahey. Tues. at 7, Wed.–Fri. at 9:30; $8; through 10/28. **13th Street Theater,** 50 West 13th Street (675-6677).

BEDS—Three dealing with lesbian & gay relationships, written & directed by Robert Perring: *Julia Calls, The Late Lonely Performance, & My Brother's Keeper.* Thurs.–Sat. at 7:30; Sun. at 4; $10; through 11/20. **18th Street Playhouse,** 145 W. 18th St. (695-2484).

CRYSTAL CLEAR—Phil Young's drama about three young adults' struggle with love, denial, and blindness; directed by Ted Snowdon. Featured in the cast are Robin Poley, Elaine Rinehart, and Armond Schultz. Wednesday through Saturday at 8, Sunday at 5; $10. **Westbeth,** 151 Bank Street (741-0391).

DOUBLE BILL—Christopher Durang's *Identity Crisis*, directed by Roger Dowdeswell; and Brenda Shoshanna Lukeman's *Cappuccino*, directed by Paul Coughlin. With Karen Wimmer, Edward Chemaly, Michael Van Dalsem, Roger Dowdeswell, Laurie Sanders-Smith, Leslie Marcus, and Mitch Rund. Sun.–Wed. at 7:30; $8; through 10/26. **18th Street Playhouse,** 145 W. 18th St. (321-2039).

DOUBLE BILL—Deborah L. Anderson's *Sunday Morning Crossroads* and *Ednless Highways Pas De Deux*, both tales of the South. Thursday through Sunday at 8; $8; through 10/30. Colony Theater at **St. Vincent de Paul**, 23rd Street off Sixth Avenue (662-6193).

DRIVEN TO MURDER—Olive Chase and Stanley Clayton's mystery about drugs, murder, and blackmail; directed by Tom Paliferro. Thursday through Saturday at 8, Sunday at 3; 10/27 through 11/13; $10. **Theater 22,** 54 West 22nd Street (725-0344).

GOOD BLACK...—Rob Penny's drama explores a political, erotic, and neurotic May-December romance; directed by Claude Purdy. With Mel Winkler, Fern Howell, Dorothi Fox, Marcus Naylor. Thurs.–Sun. at 7:30; Sat. & Sun. at 3; $8 to $10. **Harry DeJur Playhouse**, 466 Grand Street (869-3981).

THE GREEN DEATH—Peter Mattaliano's *A Black Comedy for Blue Times.* In 14th Century France, a curse is pronounced and its fatal after-effects do not reappear until 1990 in a Connecticut suburb. Featured in the cast are Steve Robinson, Nelson Avidon, Suzy Hunt, Ralph Buckly, Stephani Hardi, Janis Dardaris, and Frank Dahill. 10/26 to 29; $10. **Actors Outlet Theater**, 120 West 28th Street (645-0783).

THE HOT L BALTIMORE—Lanford Wilson's play about the residents of a seedy hotel threatened with impending demolition; directed by Steven Roth. 10/26–29 at 8; $8. **Our Studios,** 622 Broadway (269-8870).

J. B.—A revival of Archibald MacLeish's play dealing with the story of Job in a modern-day setting; directed by Michael Mayer. Wed.–Sun. at 8; $10; 10/26–30. **Walker St. Theater,** 46 Walker Street (595-3230).

JUST A SUITCASE OF MEMORIES—*We Ain't Kids No More:* Lawrence John Romano's play about two kids growing up; directed by Robert Heller. Tues.–Sat. at 8, Sun. at 4; 10/26–11/19; $10. **William Redfield Theater**, 354 W. 45th St. (718/67-6269).

OEDIPUS—The classic Greek tragedy by Sophocles, a rite of initiation, celebrates the unification of Oedipus with his own true destiny; directed by Georgia McGill. Thursday through Sunday at 8, Sun. at 4 10/27 through 30. **Church of the Intercession**, 550 West 155th Street (281-2220).

PURLIE VICTORIOUS–Revival of Ossie Davis's comedy set in the Deep South during the early days of the Civil Rights Movement; directed by Lee Frank. It's a satire of racial stereotypes and race relations. Thursday through Saturday at 8, Sunday at 3; through 11/6; $8 **Hartley House**, 413 West 46th Street (666-1716).

RHAPSODY TACHISTE—Mary Gail's play of an artist struggling with her passions for life, love, and art; directed by Michael Ramach. With Danielle Rayne Monica Merryman, Judy Dodd, Don Fischer, and Krista Halfferich. Thursday–Saturday at 8, Sun. at 3 through 11/13; $10. **Triangle Theater**, Church of the Holy Trinity, 316 E. 88th St. (860-7245).

1776—Revival of the musical celebrating the birth of America, by Peter Stone and Sherman Edwards; directed by Stephen J. Gavala. 10/28–11/10 (call theater for specifics dates and times); $8. **MAP Theater** 921 Madison Avenue (586-4978).

SING FOR YOUR SUPPER: A RODGERS AND HART MUSICAL CELEBRATION—More than fifty beautiful melodies and snappy lyrics; directed by Frank Wagner. Featured in the cast are Ira Hakins, Melodee Savae, Ron Raines, Mark Martino, Karen Ziemba, and Lynne Stuart. 11/2 and 4 at 8, 11/15 at 3; $10. **York Theater,** 2 East 90th Street (534-5366).

THE THREE SISTERS—Anton Chekhov's 1901 humanist drama, set in Russia after the turn of the century, tells of three highly educated girls, trapped by their social upbringing, making them unable to break away to begin their own lives; co-directed by Barbara Schofield and Anne de Mare. Featured in the cast are Jeannie Chilton, Elizabeth Martin, and Ariane Smith. Thursday–Saturday at 8, Saturday at 2; $8; through 11/12 **House of Candles**, 99 Stanton St. (353-3088).

TONY 'N' TINA'S WEDDING—Created by Artificial Intelligence, the experience features attendance at a wedding at **Washington Square Church**, 135 West 4th Street, then at a reception at **147 Waverly Place** where an Italian buffet dinner, champagne, and wedding cake follows. Wed.–Sat. at 7, Sun. at 2; $55 for wedding and reception.

NEW YORK TICKET SERVICE

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ART
EXHIBITIONS

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GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

TEVEN ANTONAKOS/MADELINE HATZ—Colored pencil drawings/Landscape paintings by a Swedish artist. Through 11/25. Miller, 49 E. 91st St. (722-2911).

ANNELORE BARON—Collages and box assemblages that incorporate frayed cloth, etching, drawings, driftwood, paint, and string; through 10/31. Schlesinger, 822 Madison Ave. (734-3600).

OBERT BIRMELIN—Recent large-scale paintings and drawings that depict contemporary urban life in New York, exploring confrontation through the symbolism of hands; through 11/10. Bernard, 33 E. 74th St. (988-2050).

ARMEN CICERO—Paintings of street dancers, mysterious "night flowers," and gold cityscapes; through 10/29. Graham Modern, 1014 Madison Ave. (535-5767). See Solos, SoHo and TriBeCa.

TEPHEN DE STAEBLER—Recent figurative bronze sculptures; through 10/29. C.D.S., 13 E. 75th St. (772-9555).

OBERT SCOTT DUNCANSON—Landscape paintings by this Black American artist who was a member of the Hudson River School; through 11/26. Babcock, 20 E. 67th St. (535-9355).

OWARD HODGKIN—New paintings; through 11/3. Knoedler, 19 E. 70th St. (794-0550).

DWARD HOPPER/BLANCHE LAZZELL—Paintings, watercolors, and drawings from the 20s through the 40s, executed in Cape Cod and Gloucester/Color woodcuts and monotypes by this artist (1878-1956) who lived and worked in Provincetown. Through 11/12. Hirschl & Adler, 21 E. 70th St. (535-8810).

ONALD JUDD—"Stack" sculptures executed between 1969-1986, made of galvanized iron, stainless steel, polished copper, and anodized aluminum combined with colored Plexiglas; through 11/12. Horan, 35 E. 67th St. (517-9410).

OGER MUHL—Paintings of landscapes in Provence and Brittany; 10/26-11/19. Findlay, 984 Madison Ave. (249-2909).

ERARDO PITA—New paintings and drawings; through 11/26. Staempfli, 47 E. 77th St. (535-1919).

INOLD REISS—Architectural designs and portraits from the 20s through the 40s; through 12/13. Shepherd, 21 E. 84th St. (861-4050).

M RITCHIE—Sculptures based on the female figure, in bronze and stone; through 11/12. Coe Kerr, 49 E. 82nd St. (628-1340).

UL RUSSOTTO—Recent landscape paintings and portraits; through 11/5. Kouros, 23 E. 73rd St. (288-5888).

SEPH STELLA—Paintings of the tropics inspired by the artist's trips to North Africa and Barbados; through 10/29. York, 21 E. 65th St. (772-9155).

ARY STEPHAN—Fifteen recent abstract paintings; through 10/29. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

C. WYETH—Paintings by this Brandywine artist; through 12/3. Goffman, 18 E. 77th St. (744-5190).

57th Street Area

IGDOR ARIKHA—Recent self-portraits, and paintings of nude and clothed figures, interiors, and still lifes; through 10/30. Marlborough, 40 W. 57th St. (541-4948).

LOTHAR BAUMGARTEN—A sculpture installation; 10/26-12/3. Goodman, 24 W. 57th St. (977-7160).

WILLIAM BECKMANN/RICHARD SHAW—New paintings and drawings of the artist and his wife/Porcelain sculptures of still life matter found in the artist's studio. Through 10/31. Frumkin/Adams, 50 W. 57th St. (757-6655).

TOM BILLS—Recent steel and lead floor sculpture; through 11/26. Zabriskie, 724 Fifth Ave. (307-7430).

TROY BRAUNTUCH—Drawings and paintings based on photographic media images; through 11/5. Kent, 41 E. 57th St. (980-9696).

JOAN BROWN/JAMES GINGERICH—Large-scale paintings and sculptural reliefs inspired by Mayan art/Charcoal drawings and oil paintings. Through 11/19. Frumkin/Adams, 50 W. 57th St. (757-6655).

JOHN BUCK—New sculptures; through 11/5. Lamagna, 50 W. 57th St. (245-6006).

ALAN COTE—Recent paintings that refer to changing seasons and their effect on the landscape; through 10/29. Washburn, 41 E. 57th St. (753-0546).

STUART DAVIS—Drawings from his sketchbooks done in Paris in 1928 and 1929, and in New York and Gloucester from 1930 to 1933; through 11/16. Cole, 200 W. 57th St. (333-7760).

JEREMY FOSS—Contemplative landscape and seascape paintings; 10/27-11/17. De Nagy, 41 W. 57th St. (421-3780).

PIERO GILARDI—Realist tableaux in polyurethane; through 11/19. International 57, 888 Seventh Ave. (582-2200).

AL HELD—Recent watercolors; through 11/5. Emmerich, 41 E. 57th St. (752-0124).

ROBERT JESSUP—New paintings and drawings that are portraits of musicians with invented instruments; through 11/2. Siegel, 24 W. 57th St. (586-0605).

MICHAEL KESSLER—Large-scale paintings of biomorphic forms that the artist has scraped and incised to create a surface similar to the strata of the earth's crust; through 10/30. Tilton, 24 W. 57th St. (247-7480).

MILAN KUNC/BRUCE WEBER—Recent paintings, including portraits, impressions of a trip to Italy, and invented still lifes and landscapes/New photographs. Through 10/29. Miller, 41 E. 57th St. (980-5454).

WOLFGANG LAIB—New beeswax houses, marble rice houses, and a dandelion pollen work; 10/27-12/3. Lelong, 20 W. 57th St. (315-0470).

JAMES LECHAY—Recent paintings inspired by trips to China and Greece; 10/29-11/23. Kraushaar, 724 Fifth Ave. (307-5730).

NABIL NAHAS—Large-scale paintings with scraped surfaces and imagery that is evocative of meteorological patterns; through 11/5. Solomon, 724 Fifth Ave. (757-7777).

GEORGES NOEL—Paintings and drawings that combine calligraphic gestures with delicate color; through 10/30. Herstand, 24 W. 57th St. (664-1379).

KATHERINE PORTER—New abstract paintings; through 10/29. Emmerich, 41 E. 57th St. (752-0124).

LUCAS SAMARAS/JIM DINE—Recent boxes, a mirrored environment, and drawings/A series of new prints entitled "Youth and the Maiden"; 10/28-11/26. Pace, 32 E. 57th St. (421-3292).

SUSAN SHATTER—Recent large-scale paintings of landscapes in Bali, Hawaii, Java, and the American desert; through 11/2. Fischbach, 24 W. 57th St. (759-2345).

SOPHIA VARI/SILVIO MERLINO—Bronzes/Drawings. Through 11/12. Haime, 41 E. 57th St. (333-7760).

TOM WESSELMAN—Twenty large-scale cut-out aluminum and laser-cut steel pieces, of the female nude and still lifes; through 11/19. Janis, 110 W. 57th St. (586-0110).

KIM WHANKI—Abstract paintings from 1968-1970; through 11/5. Dintenfass, 50 W. 57th St. (581-2268).

JOHN WILDE—Surrealistic landscape paintings; through 11/12. Schmidt-Bingham, 41 W. 57th St. (888-1122).

MICHAEL YOUNG/RICHARD TUTTLE—New geometric works/Early works (on the 8th floor). Through 10/29. BlumHelman, 20 W. 57th St. (245-2888).

East Village

STEVE BARRY—Viewer-activated machines; through 11/12. Storefront for Art & Architecture, 97 Kenmare St. (431-5795).

NICHOLAS BERGMAN—Landscape, figure, and still-life paintings in oil and wax; through 10/30. Ward-Lawrence, 543 E. 12th St. (533-9530).

LEONARD BULLOCK/WIN KNOWLTON—New works by both; through 11/13. Loughelton, 19 Second Ave. (529-2288).

ZDZISLAW LINDNER—New large-scale surrealistic paintings; through 11/13. On the Wall, 328 E. 11th St. (460-0963).

ELISABETH STRAESSLE—Paintings that depict larger-than-life human torsos, by a Swiss artist; through 11/6. Capp, 223 E. 10th St. (982-4444).

SoHo and TriBeCa

PETER AGOSTINI—Realist sculptures of aging men and women, in bronze, plaster, wax, and clay; through 11/2. Steinbaum, 132 Greene St. (431-4224).

JOE ANDOE—Recent oil paintings; through 11/12. Cugliani, 508 Greenwich St. (966-9006).

ARAKAWA—New conceptual works; through 11/12. Feldman, 31 Mercer St. (226-3232).

BILL BARRELL—Expressionist paintings that refer to the world of childhood; through 11/5. Ingber, 415 W. Broadway (226-2591).

ALAN BELCHER—Handmade "luggage" and "handbag" pieces covered with photo images of animals, marijuana, and weapons; through 11/12. Baer, 270 Lafayette St. (431-4774).

MARC BLANE—Large-scale sculptures that resemble playgrounds; 11/1-26. Allen, 560 Broadway (334-9710).

ROSS BLECKNER—New paintings in which vast nocturnal skies are illuminated by blazes of light; through 11/19. Boone, 417 W. Broadway (431-1818).

SERENA BOCCHINNO—Recent paintings that combine traditional methods of painting with mysterious image-ground relationships; through 11/12. Penine Hart, 568 Broadway (334-3522).

FARRELL BRICKHOUSE—Recent abstract paintings on constructed canvases; through 11/19. Auchincloss, 558 Broadway (966-7753).

JEFFREY BROSK—Wall sculptures in marble, granite, and concrete; 11/1-12/3. Rosenberg, 115 Wooster St. (431-4838).

HOWARD BUCHWALD—New oil paintings that do not have the artist's signature cuts, holes, and ellipses in their surfaces; through 11/9. Hoffman, 429 W. Broadway (966-6676).

SIGRID BURTON—Abstract paintings that resemble rubbings from ancient Etruscan tombs; through 11/12. Exhibition Space at 112 Green, 112 Greene St. (598-

0195).

DAVID DAWSON—Minimalist paintings on dissected canvases; through 11/16. Haller, 415 W. Broadway (219-2500).

JOEL DUCORROY—Standard French license plates with text on them; through 12/3. Harvey, 537 Broadway (925-7651).

ELIZABETH DWORKIN—Recent paintings that combine urban and rural pictograms; through 11/5. Munroe, 415 W. Broadway (226-0040).

MARLA EPES—Recent paintings that address issues of patriarchy and the control of women as established in religion; through 11/19. Franklin Furnace, 112 Franklin St. (925-4671).

MARCO GASTINI/SOL LEWITT—New paintings that refer to landscape, with found objects affixed to their surfaces/A photographic work entitled "Cube." Through 10/29. Weber, 142 Greene St. (966-6115).

STEPHEN GREENE—Recent abstract paintings; through 11/10. Pearl, 420 W. Broadway (966-5506).

ROBERT GROSVENOR/ROBERT MANGOLD—Recent sculptures/Works on paper. Through 10/29. Cooper, 155 Wooster St. (674-0766).

ROBERT HARMS/PAUL CARANICAS—Large-scale abstract paintings inspired by flowers and landscape/A "painting environment" of images of skies at different times of day. Through 11/5. Schreiber/Cutler, 171 Spring St. (925-1441).

MICHAEL HARNETT/STEVEN KATZ—Pilaster-shaped paintings of architectural interiors and exteriors/Paintings and drawings of New York cityscapes. Through 11/3. Perlow, 560 Broadway (941-1220).

KRISTIN JONES/ANDREW GINZEL—An installation entitled "Metathesis"; through 10/31. Nosei, 100 Prince St. (431-9253).

CAROL HEPPER—New sculptures; through 11/19. Esman, 70 Greene St. (219-3044).

GODWIN HOFFMANN—Abstract paintings on shaped canvases; through 12/10. Engelhorn, 591 Broadway (966-6882).

COOP HIMMELBLAU—Drawings and models; through 11/5. Protetch, 560 Broadway (966-5454).

JULIA KIDD—Narrative collages of found photographs and painted images; through 11/12. Plumb, 81 Greene St. (219-2007).

BARRY LE VA—New works; through 11/5. Sonnabend, 420 W. Broadway (966-6160).

HARVEY K. LITTLETON/ED MOULTHROP—Glass sculptures/Geometric wood vessels; 10/29–11/27. Heller, 71 Greene St. (966-5948).

ROBERT LONGO—Seven large-scale wall sculptures that are more abstract than this artist's earlier works; through 11/5. Metro Pictures, 150 Greene St. (925-8335).

MARK MAET—Recent paintings; through 11/19. Shainman, 560 Broadway (966-3866).

JAMES MATHERS—Large-scale paintings with biomorphic imagery and heavily impastoed surfaces; through 11/20. Moos, 133 Greene St. (982-0411).

MICHAEL MAZUR—Recent paintings inspired by motifs in Chinese gardens; through 11/19. Fawbush, 568 Broadway (966-6650).

MICHAEL MCCLARD—Sculptures of common objects such as a bowling ball, constructed with bronze and artificial stone; through 11/5. Sharp, 8 Spring St. (966-5888).

JOSEPH MCNAMARA—Realist paintings of still lifes, rooftop and window views of New York City, and architectural details; through 11/3. Neo Persona, 51 Hudson St. (406-9835).

CLAIRE MOORE—Figurative paintings from the past three years that comment on the human condition, by this artist who died in August 1988; through 12/3. Kelly, 591 Broadway (226-1660).

MATT MULLICAN—Recent works in glass, a film, models for theoretical cities, and a photographic installation; through 11/12. Klein, 611 Broadway (505-1980).

GEORGE NEGROPONTE—New paintings in encaustic; through 11/12. Good, 532 Broadway (941-8066).

NATALIA NESTEROVA—Heavily impastoed paintings that depict an intimate vision of daily life in Moscow, by an artist who lives there; through 11/30. Bromm, 90 W. Broadway (732-6196).

ED PASCHKE/IGOR KOPYSTIANSKI—New paintings that have violence as a theme/Three series of paintings by a Russian artist in his first U.S. show. Through 11/10. Kind, 136 Greene St. (925-1200).

MEL PEKARSKY—Recent paintings of abstracted mountain and desert landscapes; through 11/26. Einstein, 591 Broadway (226-1414).

IRENE RICE PEREIRA—Geometric paintings from the 50s and 60s; through 11/12. Zarre, 379 W. Broadway (431-3456).

THOMAS PUCKEY—Formal constructions that incorporate theatrical devices such as optical lenses and lights; through 11/19. Greenberg Wilson, 560 Broadway (966-2024).

GEORGE RICKEY—Twenty sculptures; through 11/26. Davidson, 415 W. Broadway (925-5300).

JUDY RIFKA—Recent paintings that synthesize images of fragments of classical sculpture, the female figure, and abstract shapes; through 11/5. Brooke Alexander, 59 Wooster St. (925-4338).

ED RUSCHA—Paintings on paper from 1959 to 1970; 10/29–11/26. Shafrazi, 163 Mercer St. (925-8732).

CLAUDE SACCARO—Paintings that explore evolution, transcendence, and mysticism; through 11/5. Bernarducci, 560 Broadway (334-0982).

SEAN SCULLY/JOSE MARIA SICILIA—Recent etchings by both; through 11/12. Crown Point Press, 868 Broadway (226-5476).

RAY SMITH—Recent paintings that reflect the influence of Mexican mural painting and its debt to Surrealism and Cubism; through 11/12. Sperone Westwater, 142 Greene St. (431-3685).

KEN SOFER—Painted constructions; through 11/12. M-13, 72 Greene St. (925-3007).

ROSEMARIE TROCKEL—Sculptures and large-scale "knit" paintings by this young German artist; through 11/12. Gladstone, 99 Greene St. (431-3334).

PETER VOULKOS—Abstract Expressionist paintings from the late 50s and early 60s by this artist who is best known for his ceramic and bronze sculptures; through 11/16. Twining, 568 Broadway (431-1830).

PETER WAITE—Recent paintings on plastic panels inspired by architectural monuments, formal gardens, and vast interiors; through 11/2. Brandt, 568 Broadway (431-1444).

H.C. WESTERMANN—Sculpture and drawings; through 11/19. Lennon-Weinberg, 580 Broadway (941-0012).

STEPHEN WESTFALL—New paintings; through 11/12. Newburg, 580 Broadway (219-1885).

WILLIAM T. WILEY—Paintings, watercolors, and drawings with autobiographical imagery; 10/29–12/3. Protetch, 560 Broadway (966-5454).

MARK WILLIAMS/EDWIN RUDA—Wood constructions painted in a network of bands and geometric shapes /Abstract paintings on paper. Through 11/5. Condeso/Lawler, 76 Greene St. (219-1283).

MICHAEL ZANSKY—Monochromatic paintings of figures and objects in vast, empty spaces; through 11/19. Dranoff, 168 Mercer St. (966-0153).

Other

PETER ACHESON—Oil paintings on canvas and wood; through 11/13. LedisFlam, 108 N. 6th St., Williamsburg, Brooklyn (718-388-9055).

CHARLES CAJORI—Recent paintings inspired by a summer in Greece; through 11/12. New York Studio School, 8 W. 8th St. (673-6466).

DAVID CREGEEN—Figurative bronze sculptures; through 11/19. Yperifanos, 306 E. 55th St. (751-0122).

JAMES MCMULLAN—A retrospective of watercolors and posters; through 11/14. Feiden, 75 University Place (677-5330).

STEVEN SIEGEL—Sculptures and works on paper based on the geological forces that shape the earth; through 12/31. Wave Hill, 675 W. 252nd St., Bronx, N.Y. (549-3200).

GROUP SHOWS

Madison Avenue and Vicinity

COLNAGHI—21 E. 67th St. (772-2266). Chiaroscuro woodcuts from the 16th to 18th centuries, by Da Carpi, Da Trento, others; through 11/5.

DIDIER AARON—32 E. 67th St. (988-5248). Master drawings from 1550 to 1850, by Barroci, Boucher, Ferri, Gillot, Granet, Pater, others; through 11/5.

DAVIS & LANGDALE—231 E. 60th St. (838-0333). Works on paper by American and British artists of the 18th, 19th, and 20th centuries; through 11/12.

FORUM—1018 Madison Ave. (535-6080). Drawings by Bluemner, Calder, Feininger, Hopper, Kline, Marsh, Picabia, Soyer, others; 10/29–12/3.

REINHOLD BROWN—26 E. 78th St. (734-7999). "SMS" portfolios of multiples from 1968, with works by Arman, Artschwager, Byars, De Maria, Duchamp, Jenney, Nauman, Oldenburg, others; through 12/17.

SCHILLAY & REYS—305 E. 63rd St. (355-5710). 19th-century paintings of flowers by Clare, De Longpre, Hunt, Lamdin, Wood; through 11/4.

WENDER—3 E. 80th St. (734-3460). "The Scholar's Road," with paintings by Chinese artists covering the years 1850 to 1966; through 11/12.

57th Street Area

DEL RE—41 E. 57th St. (688-1843). "Black & White," with paintings by Kline, Kounellis, Pousette-Dart, Manzoni, Tapies; through 11/12.

GOODMAN—41 E. 57th St. (593-3737). Works by Brauner, Chagall, Dubuffet, Matisse, Picasso, Stella, Warhol, others; through 11/30.

I.B.M.—590 Madison Ave. at 56th St. (745-6100). "The Edwardians and After: The Royal Academy 1900–1950"; "Faces of Swedish Design"; through 11/26.

LLADRO—43 W. 57th St. (838-9341). Paintings by Delgado, Redondela, De Caviedas, Lozano, Garcia-Ochoa, Zanetti; through 11/26.

PRATS—24 W. 57th St. (315-3680). Works by Aguilar, Lledos, Perejaume, Sicilia, Solano; through 11/15.

ST. ETIENNE—24 W. 57th St. (246-6734). Paintings, drawings, and prints by Klimt, Grandma Moses, Schiele, others; through 11/5.

SCHOELKOPF—50 W. 57th St. (765-3540). "The Figure: American Sculpture of the Early 20th Century," with works by Flannagan, Lachaise, Lee, Manship, Nadelman, Storrs, others; through 11/16.

East Village

HARKIN—526 E. 11th St. (979-2966). Works by Andrucyk, Bercovici, Katona, Raysse, Rosenthal; through 11/16.

P.S. 122—150 First Avenue (533-4624). "Unique Investigations: New Works in Pastel," by Grajales, Graupe-Pillard, Ring; through 10/30.

SoHo and TriBeCa

ART IN GENERAL—79 Walker St. (219-0473). Sculpture by Bergner, Fay, Ting, Weisberg, Zempel; through 11/12.

ARTISTS SPACE—223 W. Broadway (226-3970). An installation entitled "I Miss the Revolution" by Bolek Greczynski; "Min Joong Art: A New Cultural Movement from Korea"; through 11/5.

DORSKY—578 Broadway (966-6170). "Symbolism: Force and Spirit," with works by Basquiat, Castelli, Chia, Fischl, Middendorf, Penck, Yarber, others; through 12/22.

DRAWING CENTER—35 Wooster St. (219-2166). "Influences from the Untaught: Contemporary Drawings," with works by Banks, Duncan, Gaston, Saar, Way, others; through 11/26.

GIBSON—568 Broadway (925-1192). "Curators Choose New Artists," with works by Davey, Dion, Messner, Noland, Stockholder, chosen by Bankowsky, Cameron, Leigh, Nickas, Saltz; through 11/12.

SOHO CENTER FOR VISUAL ARTISTS—114 Prince St. (226-1995). Works by King, Lundquist, Quaytman, Ruttan; through 11/26.

SZOKE—591 Broadway (219-3510). An exhibition celebrating New York as an inspiration for 20th-century art, with works by Burkhardt, Citron, Daub, Grooms, Jacquette, Lozowick, West, others; through 11/19.

THE CLOCKTOWER—108 Leonard St. (718-784-2084). "Here and There: Travels," with works by Bridges, Burwell, Hammons, Locadia, Lynch, McGowen, Person, Stephenson, Williams; 10/27–12/11.

WHITE COLUMNS—325 Spring St. (924-4212). Works by Gonzalez-Torres, Simpson, Tower; through 11/5.

Other

GREY ART GALLERY & STUDY CENTER—33 Washington Place at Washington Square East (998-6780), Tue. and Thu. 10–6:30, Wed. 10–8:30, Fri. 10–5, Sat. 1–5. "Show and Tell: Artists' Illustrated Letters"; through 11/5.

NEW YORK ACADEMY OF ART—419 Lafayette St. (505-5300). An exhibition of 70 drawings and paintings by students at the I. E. Repin Institute of Painting, Sculpture, and Architecture in Leningrad; through 11/27.

P.S. 1—46-01 21st St., Long Island City, N.Y. (718-784-2084). A survey of three decades of work by Michelangelo Pistoletto, in an exhibition entitled "Division and Multiplication of the Mirror"; through 11/27.

ROTUNDA—Cadman Plaza West and Orange St., Brooklyn (718-875-4031). Works by Gutierrez, Parrilla, Rodriguez; 10/27–12/3.

PHOTOGRAPHY

DAWOUD BEY—Black-and-white portraits taken on the streets of Brooklyn; through 11/19. BACA Downtown, 111 Willoughby St., Brooklyn (718-596-2222).

ROBERT BIANCHI—Large-scale photographs of male and female nudes in fantastic settings painted by the photographer; through 11/12. Ledel, 168 Mercer St. (966-7659).

BURDEN—20 E. 23rd St. (505-5555). "Suitable for Display: Museum/Spectacle/History," with works by Faust, Ladda, Neumaier, Ross, Wides; through 11/19.

BURGIN—270 Lafayette St. (219-8379). 19th-century photographs of architectural ruins, by Bechard, Bridges, Constantin, Du Camp, Frith, Schranz; through 11/12.

ANITA CHERNEWSKI—Black-and-white photographs of dioramas at the American Museum of Natural History; through 11/10. Puchong, 36a Third Ave. (982-1811).

DENISE COLOMB—Recent photographs of Paris by this 86-year-old photographer, at Zabriskie, 724 Fifth Ave. (307-7430), through 11/12; photographs of artists taken in Paris between 1947–1968, at the French Institute/Alliance Francaise, 22 E. 60th St. (355-6100), through 11/12.

LOIS CONNOR—Panoramic photographs of landscapes in Hawaii, Louisiana, and New York City; through 11/17. Pfeifer, 568 Broadway (226-2251).

CORNELIUS—170 Fifth Ave. (243-7171). Photographic works by Adams, Boltanski, Calle, Jaar, Laub, Muntadas; through 11/5.

MARINA FAUST—Large-format black-and-white photographs of architecture and artists' studios in Italy; 11/1–12/3. Urdang, 23 E. 74th St. (288-7004).

GRANCEL FITZ—Photographs for advertising from the 20s and 30s; 10/26–12/3. Photofind, 138 Spring St. (334-0010).

PAUL GRAHAM—Large-format color photographs of Northern Ireland; through 11/19. P.P.O.W., 532 Broadway (941-8642).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $2.50 admission. "Odyssey: The Art of Photography at National Geographic"; through 10/30.

JERZY KOSINSKI—Photographs of Poland and Russia from 1950–57; through 10/31. Zarre, 379 W. Broadway (431-3456).

HERB RITTS—Portraits by this photographer whose work has appeared in *Vanity Fair, Rolling Stone, Interview,* and other publications; through 12/3. Staley-Wise, 177 Prince St. (777-1590).

RICHARD ROSS—Large-scale color diptychs and triptychs that combine fragments of images from Old Master paintings; through 11/3. Lieberman & Saul, 155 Spring St. (431-0747).

LUCAS SAMARAS/ERWIN BLUMENFELD—Twenty-six 8 x 10 color Polaroids made between 1978–1983, of figures and still lifes/Fashion and advertising photographs taken in New York and Paris from the 20s through the 50s; 10/27–11/26. Pace/MacGill, 11 E. 57th St. (759-7999).

STARN TWINS—Recent photographic works; through 10/29. Stux, 155 Spring St. (219-0010).

GEORGE TICE—Photographs of American towns; through 11/26. Witkin, 415 W. Broadway (925-5510).

PERFORMANCE

BACA DOWNTOWN—111 Willoughby St., Brooklyn (718-596-2222). 10/27, 28, 29 at 8: Mac Wellman's "Cellophane," directed by Jim Simpson. $8.

DANCE THEATER WORKSHOP—219 W. 19th St. (924-0077). 10/28, 29 at 11 p.m.: Guillermo Gomez-Pena in "Border Brujo." $10.

P.S. 122—150 First Ave. (477-5288). 10/28–30 at 9: John Moran's "Jack Benny Program, Part I." $8.

THE KITCHEN—512 W. 19th St. (255-5793). 10/28–29 at 8:30: Base Theater Group's "Most Wanted:" $8.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $3.50, seniors and students $1.50. (Free Tue. 5–8). Through 10/28: "Young Americans '88." Through 10/28: "Ceramics from the Permanent Collection."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $3.50; children $1.50; free Fri.–Sat. 5–9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Aurora Gem Collection and the William Goldberg Collection of Colored Diamonds . . . Through 1/1/89: "From the Land of Dragons." Through 12/18: "Magnificent Voyagers: The U.S. Exploring Expedition, 1838–1842." Through 1/31/89: "Dinosaurs, Mammoths, and Cavemen: The Art of Charles R. Knight." Through 12/11: "Drawn From the Sea."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2, students and seniors $1. Through 1/1/89: "Dreamings: The Art of Aboriginal Australia."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 1/29/89: "The Latin American Spirit: Art and Artists in the United States, 1920–1970."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10 a.m.–5, Sat.–Sun. 10 a.m.–5. Donation $3; students $1.50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Reinstallation of Egyptian Galleries . . . 58 Sculptures by Rodin . . . Through 11/7: "Matt Mullican: Grand Lobby Installation." Through 11/21: "Scenes of Famous Places in Edo." Through 11/28: "Prints of the German Expressionists and Their Circle: Collection of the Brooklyn Museum." Through 1/2/89: "Cleopatra's Egypt: Age of the Ptolomies."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 11/27: "The Countess's Treasury: Gems and Curiosities from Burghley House." Through 1/8/89: "The Modern Dutch Poster: The First Fifty Years, 1890–1940." Through 1/8/89: "Erich Mendelsohn: Architectural Drawings."

DIA ART FOUNDATION—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Through 6/18/89: Francesco Clemente, 2nd floor; Robert Ryman, 4th floor. **77 Wooster St.**, Wed.–Sat. noon–6. Through 1/14/89: A changing installation by Group Material entitled "Democracy." **393 W. Broadway**, Wed.–Sat. noon–6. Walter De Maria's "Broken Kilometer." **141 Wooster St.**, Wed.–Sat. noon–6. Walter De Maria's "The New York Earth Room." **155 Mercer St.**, Wed.–Sat. noon–6. Through 2/28/89: Fred Sandback, sculptures.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6. $2, students and seniors 50¢; Sun. 1–6: $3. Children under 10 not admitted. Fragonard's "The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Tue. 11 a.m.–7:45, Wed.–Sun. 11 a.m.–4:45. $4.50, students and seniors $2.50; free Tue. 5–7:45. Through 11/5: "A Year With Children." Through 11/5: "Return to the Object: Ameri-

KINSALE TAVERN

AS REVIEWED BY JANE FREIMAN IN NEW YORK MAGAZINE 3/14/88.

Kinsale Tavern (1672 Third Avenue, near 94th Street, 348-4370) is a charming, classic Irish pub that opened quietly two years ago in NoYo (north Yorkville), along a strip where restaurants are popping up like daffodils. There is an outstanding sirloin steak with salad, potato, and vegetables ($9.95), big, crusty burgers ($4.75), surprisingly good six-inch pizzas ($6.75), and a huge salad plate ($7.75) with at least nine ingredients on a bed of iceberg lettuce. For dessert, try the classic ice-cream-cake roll ($2.95). Kinsale Tavern is open daily 8 A.M. to 4 A.M.

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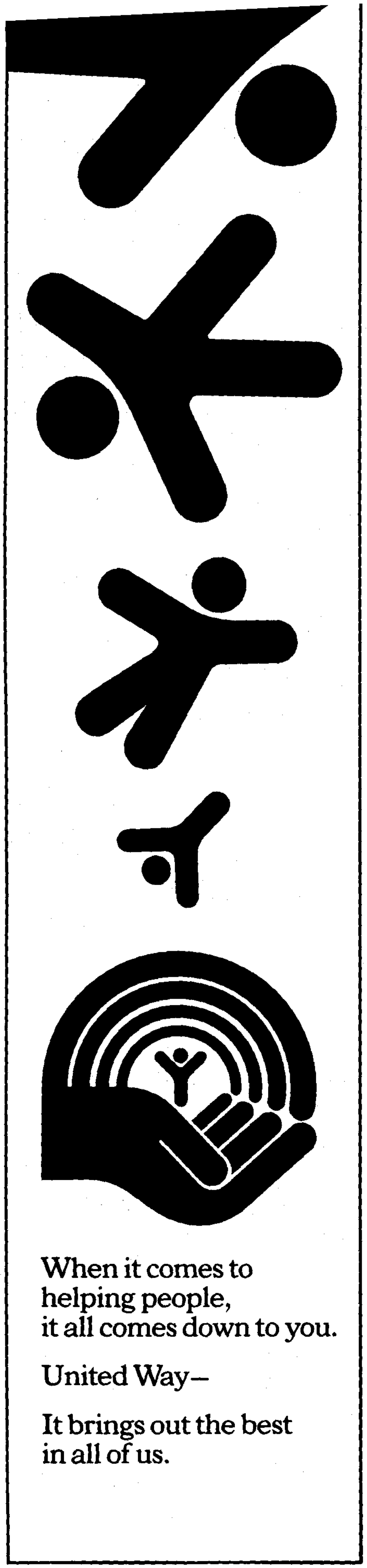
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can and European Art of the 1950s and 1960s from the Guggenheim Museum Collection." Through 11/27: "Andy Warhol, Cars." 10/28–11/27: "Douglas Davis."

JAPAN SOCIETY—333 E. 47th St. (755-6752). Tue.–Sun. 10 a.m.–5. Contribution $2.50. Through 12/11: "Japanese Folk Textiles: The White Collection."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.–6, Mon., Wed., Thu. noon–5, Tue. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $4, seniors and students $2. Through 11/9: "Specially Commissioned Tabernacle (Sukkah) by Artist/Architect Allan Wexler." Through 2/23/89: "A People in Print: Jewish Journalism in America."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.–8:45, Wed.–Sun. 9:30 a.m.–5:15. Contribution $5; children and seniors $2.50. Lila Acheson Wallace Wing and the Iris and Gerald B. Cantor Roof Garden . . . The Arts of Japan . . . The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts- . . . Boscotrecase: Wall Paintings from Ancient Rome- . . . Louis XIV Bedroom and Adjoining Entrance Gallery . . . Charlotte and John C. Weber Galleries for Ancient Chinese Arts . . . André Mertens Galleries for Musical Instruments . . . 20th-Century Design and Architecture Gallery . . . Islands and Ancestors . . . Through 12/31: "It All Begins With a Dot: Exploring Lines in 20th-Century Art." Through 10/30: "Marks of Achievement: Four Centuries of American Presentation Silver." Through 11/6: "Watercolors and Drawings by Paul Cézanne." Through 1/8/89: "Architecture on Paper: A Decade of Acquisitions." Through 1/8/89: "Recent Acquisitions: Drawings, Prints, and Photographs." Through 1/8/89: "Boccioni: A Retrospective." Through 1/8/89: "Altered Exposures: Photographs of the Maori of New Zealand." Through 1/8/89: "Degas." Through 10/30: "Photographs of New York City Landmarks." Through 1/15/89: "Forest and Village: Art from Liberia and the Ivory Coast in the Metropolitan Museum of Art." Through 1/29/89: "Collages and Prints by Anne Ryan." Through 2/5/89: "Mountains of the Mind: Nature and Self in Early Chinese Painting." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 11/6: "Measure for Measure: Music Manuscripts and Books from the Cary Collection." Through 10/30: "Music and Music-Making in the Middle Ages and Renaissance."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.–Sun. 11 a.m.–5. Free. Through 12/4: "Edgar Franceschi: In Dreams Begin Responsibilities."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $6; students $3.50; seniors $2; Thu. 5–9 pay what you wish. Through 11/6: "Matisse Prints From the Museum of Modern Art." Through 11/1: "Drawings by Philip Guston." Through 11/13: "Nicholas Nixon: Pictures of People." Through 1/3/89: "Anselm Kiefer." Through 1/10/89: "New Photography 4." Through 11/29: "Projects: Kate Ericson and Mel Ziegler."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.–Sat. 10 a.m.–5; Sun. 1–5. Free. Through 2/12/89: "City Play." Through 11/13: "A Child's View: Pastimes in the City." Through 1/8/89: "Documenting a Decade: WPA Photographs from the 1930s." Through 1/8/89: "American Lines: Manuscripts of Eugene O'Neill."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 11/30: "19th-Century Polish Painting." Through 12/4: "National Academy of Design Presentation Prints, 1920–1950."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $2.50, $1.50 seniors and children. Through 11/20: "Girls Night Out (Femininity as Masquerade)." Through 11/20: "Impresario Malcolm McLaren and the British New Wave." Through 11/20: "Installation by Félix González-Torres."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sat. 10 a.m.–5. $2; children $1. Through 10/30: "Arnold Newman: Five Decades." Through 12/30: "Putting Ne [illegible]n the Map." 11/1–2/4/89: "The Belknap Coll[illegible]n of Silver and Portraits."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Sun.) 10 a.m.–6. Through 1/14/89: "A Sign and a Witness: 2000 Years of Hebrew Books and Illuminated Manuscripts." Through 1/14/88: "A Visual Testimony: Judaica from the Vatican Library." 10/29–2/18/89: "Picturing America: 1497–1899." 10/29–2/18/89: "William James Bennett: Master of the Aquatint View." **Lincoln Center,** 111 Amsterdam Ave., at 65th St. (870-1630). Through 1/6/89: "Design Vision Dance: Four Decades of the New York City Ballet." Through 1/7/89: "Focusing on the Performing Arts: 50 Years of Photographs by Ray Fisher."

NOGUCHI MUSEUM—32-37 Vernon Blvd., Long Island City, N.Y. (718-204-7088). Wed. and Sat. 12–5. Contribution suggested. A collection of over 350 works by the renowned sculptor. Through November.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 11/5: "Three Installations by Francesc Torres." Through 11/27: "Paintings by Pamela Berkeley."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $1.50; children 50¢. Through 1/26/89: "The Collages of Benny Andrews." Through 1/26/89: "From the Studio: Artists-in-Residence, 1987–1988, Paintings by Cynthia Hawkins, Linda Whitaker, and Francisco Alvarado-Juarez."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $4, seniors $2; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection II" . . . "Calder's Circus." Through 10/23: "Robert Mapplethorpe." Through 11/27: "Guy Pène du Bois." 10/20–12/31: "Donald Judd." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30. Free. Gallery closed for renovation through 11/16. **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Through 8/9/89: "Sculpture Since the Sixties From the Permanent Collection of the Whitney Museum of American Art." Through 11/2: "Japanese Photography in America, 1920–1940." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 12/2: "Convulsive Beauty: The Impact of Surrealism on American Art."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 10/26 at 10 a.m. and 2: "19th-Century European Paintings, Drawings, and Sculpture." On view from 10/22. 10/27 at 10 a.m.: "Clocks, Watches, and Wristwatches." On view from 10/22. 10/31 at 10 a.m. and 2: "19th- and 20th- Century Photographs." On view from 10/27. 11/1 at 10 a.m. and 2: "Modern and Contemporary Prints and Illustrated Books." On view from 10/27. **Christie's East**—219 E. 67th St. (606-0400).10/27 at 10 a.m.: "Continental and English Porcelain." On view from 10/22. 11/1 at 10 a.m. and 2 and 11/2 at 10 a.m.: "American Furniture, Silver, Decorations, Rugs, and Works of Art From the Estate of William Kranzler." On view from 10/28.

PHILLIPS—406 E. 79th St. (570-4830). 10/28 at 11 a.m.: "19th-century European, Paintings, American Paintings, and Prints." On view from 10/22.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 10/26 at 10:15 a.m. and 2: "English Pottery and Porcelain." On view from 10/22. 10/26 at 2: "Fine and Printed Manuscript Americana." On view from 10/20. 10/27 at 10:15 a.m. and 2: "Important Silver." On view from 10/22. 10/27 at 10:15 a.m. and 2: "Important 19th-Century Paintings, Drawings, and Sculpture." On view from 10/22. 10/28 at 2, 10/29 at 2: "Property From a Private Collection." On view from 10/22. 11/1 at 10:15 a.m. and 2: "Photographs." On view from 10/28.

MUSIC AND DANCE

COMPILED BY FLORENCE FLETCHER

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-6770); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8300).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, October 26

UNDINE ENSEMBLE (N.Y. debut)—flutist Marianne Ehrhardt, violinist Bridget Wallace, violist Peter Stevens, cellist Christina Shillito, harpist Imogen Barford. Works by Rands (N.Y. premiere), Pierne, Roussel, Debussy, Villa-Lobos. 92nd Street Y at 8. $12.

THE FISCHER DUO (N.Y. recital debut)—cellist Norman Fischer, pianist Jeanne Kierman Fischer. Muisc of Sirota (N.Y. premiere), Boulanger, Carter, Beethoven, Chopin. Merkin Concert Hall at 8. $10.

MILESTONE BIRTHDAYS—Celebration of the birthdays of Leonard Bernstein, Ned Rorem, and Irving Berlin, with Judy Collins, George Hearn, Nancy Harrow, Louise Edeiken, William Parker, Epic Brass Quintet, New York Chamber Singers, Judith Clurman conductor, pianists Ned Rorem, Michael Barrett, Harriet Wingreen ; also Jamie Bernstein, Nina Bernstein, Alexander Bernstein, and David Thomas (Bernstein's children and son-in-law). Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 7:30. Free; donations will go to the Gay Men's Health Crisis and the Aids Ministries of the Episcopal Diocese of New York.

TIMOTHY EHLEN, pianist (N.Y. debut). Music of Scarlatti, Mozart, Beethoven, Pezzone (N.Y. premiere), Chopin, Ravel. Alice Tully Hall at 8. $8–$12.

OHN LINDBERG, bassist, and his Revolving Ensemble. Contemporary jazz. Cooper Union Great Hall, Third Ave. and 7th St. (353-4195), at 8. Free.

CLANK—Improvisations by Johnny Calcagno, Jeffrey Morgan, Charley Rowan, for guitar, clarinet, sax, violin, and synthesizers. P.S. 122, 150 First Ave. and 9th St. (477-5288), at 8:30. $6.

MIDTOWN JAZZ AT MIDDAY—Today: pianist Bill Mays. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

SCARLATTI BIRTHDAY CONCERT—Harpsichordist Andrew DeMasi plays Italian and Spanish music. Third Street Music School, 235 E. 11th St. (777-3240), at 7:30. Free.

JUILLIARD STUDENT CONCERT—"The Classical Piano." Alice Tully Hall at 1. Free.

MANHATTAN WIND ENSEMBLE, Hal Janks director. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

SON DE LA LOMA—Cuban music by Armando Sanchez and Conjunto Son de la Loma. American Museum of Natural History, C.P.W. and 79th St. (769-5315), at 7:30. Free with Museum admission.

SATORIE WIND QUINTET—Works by Reicha, Rossini, Joplin. Juilliard Concerts in the Garden, IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. Free.

JUDITH HAUMAN, soprano/**KAY LOGAN,** flutist/**LOUISE GEISS,** pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

EXACT CHANGE—Reggae-pop music by a youthful group from New Jersey. Davis Hall, Convent Ave. and W. 133rd St. (690-6900), at 10:30 a.m. $2.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

Thursday, October 27

NEW YORK PHILHARMONIC, Raymond Leppard conductor; violinist Ida Haendel. Handel's Concerto Grosso Op. 6, No. 11; Britten's Violin Concerto; Dvorak's Symphony No. 9, "New World." Avery Fisher Hall at 8. $7.50–$40.

VERA VIIU ALLIK, soprano, with pianist Martin Hennessy. Music by Schubert, Brahms, Sibelius, Aav, Vettik, Romberg, Gershwin, Herbert, Berlin. Alice Tully Hall at 8. $10–$17.50.

BEATRICE DI TENDA—See Opera, below.

NEW AMSTERDAM SYMPHONY ORCHESTRA, Robert Black conductor; cellist Jerry Grossman. Tchaikovsky's *Pezzo capriccioso* and *Variations on a Rococo Theme;* Rachmaninoff's Symphony No. 2. Symphony Space at 8. $9.

ST. PETER'S JAZZ MINISTRY—A salute to Lionel Hampton, presenting him with the first Duke Ellington-Shepherd of the Night Flock Award. Appearing will be Hampton and his 17-piece orchestra, and an all-star lineup including Gerry Mulligan, Tito Puente, Billy Taylor, Panama Francis, Honi Coles, Illinois Jacquet, and more. At St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 8. Benefit for the Ministry; $150 includes a reception; concert alone, $25.

BODIES AND SOULS, GHOSTS AND GHOULS—Talisman (N.Y. debut), a male a cappella sextet. Music from six centuries, including Paul Patterson's "Vampireen: a Transylvanian Melodrama." Cathedral of St. John the Divine, St. James Chapel, 112th St. and Amsterdam Ave. (662-2133), at 8. $10.

SYLVAN WINDS—Works by Farkas (N.Y. premiere), Gounod, Janacek, Francaix. Weill Recital Hall at Carnegie Hall at 8. $12.

THE FUREY BROTHERS AND DAVEY ARTHUR—Town Hall at 8. $15–$25.

DAVID FIRST/WORLD CASIO QUARTET/PHILIP FRASER/12-TONE FUNK ORCHESTRA—"They Must Be Hearing Things," at Kraine, 85 E. 4th St. (678-2225), at 9 and 10:30 respectively. $5 each, or both for $8.

LINDSEY HORNER, bassist/**NEAL KIRKWOOD,** pianist/**TOM RAINEY,** drummer. Music by Mozart, Bach, Ellington, Kirkwood. Greenwich House, 27 Barrow St. (586-7807), at 8. $7.

BLAIR RESIKA, mezzo-soprano/**ALVIN NOVAK,** pianist. "An Evening of Romantic Song": music by Berlioz, Hahn, Faure, Bohm, Schuman, Tchaikovsky, Liszt, Hyde, Nevin. Reneee Weiler Concert Hall, Greenwich House Music School, 46 Barrow St. (242-4770), at 8. Contribution.

ATLANTIC ARTS ENSEMBLE, John Welsh conductor. Mozart's Serenade No. 5 in D, K. 204; Schoenberg's *Kammersymphonie* No. 1, Op. 9. St. Paul's Chapel, Broadway and Fulton St., at noon. Free.

THE BIGGEST SQUARE THING IN THE WORLD, Sue Garner and Ruth Peyser, guitars, vocals, tapes/**DOUG SEIDEL,** in "Sinking," for voices, percussion, other instruments, with Kevin Norton, Brian O'Sullivan, Leslie Ross, Guy Yarden. P.S. 122, 150 First Ave. at 9th St. (477-5288), at 8:30. $8.

BARGEMUSIC—Violinist Pamela Frank, violist Steven Tenenbom, cellist Peter Wiley. Schubert's String Trio in B flat; Dohnanyi's Serenade for String Trio in C, Op. 10; Mozart's *Divertimento* for String Trio in E flat, K. 563. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

Friday, October 28

MUSIC SACRA CHORUS AND ORCHESTRA, Richard Westenburg conductor; soloists Karen Smith Emerson, Korby Myrick, Derek Lee Ragin, Jon Humphrey, David Arnold. Bach's *Mass* in B minor, complete. Avery Fisher Hall at 8. $10–$27.50.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Guest artists soprano Valerie Girard, violoncellists Jennifer Langham, Warren Lash, Katja Linfield, Alvin McCall, Melissa Meell, Sara Sant'Ambrogio; harpsichordist Kenneth Cooper. Bach's Trio Sonata in c From *Musical Offering;* Villa-Lobos's *Bachianas Brasileiras* No. 5; Haydn's Piano Trio in f sharp; Tchaikovsky's *Souvenir de Florence.* Alice Tully Hall at 8. $20.

ORCHESTRA OF ST. LUKE'S, Karel Husa conductor; pianist Rudolf Firkusny. Suk's "Meditation on the Old Czech Hymn: Saint Vaclav," Op. 35a; Dvorak's Piano Concerto in g; Husa's Scenes From the Ballet *The Trojan Women;* Three Dances From Smetana's *The Bartered Bride.* Metropolitan Museum at 8. Sold out.

NEW YORK PHILHARMONIC—See 10/27. Today at 2.

JAN DEGAETANI, mezzo-soprano/**GILBERT KALISH,** pianist. "Songs of Love and Death": works by Mozart, Schumann, Brahms, Wolf, Schubert, Crumb. Weill Recital Hall at Carnegie Hall at 8. $12.

RAPHAEL—Radio City Music Hall at 8. $20, $25.

RIVERSIDE ORCHESTRA, George Tsontakis conductor; hornists Philip Myers, Jerome Ashby, Howard Wall, Patrick Milando. Chavez's Concerto for Four Horns (N.Y. premiere); Handel's Concerto Grosso Op. 6, No. 2; Dvorak's Symphony No. 7. Trinity School, 101 W. 91st St. (663-8704), at 8. $10, including a post-concert dinner.

CHUNK "GULAWFULUS KLONK"—Samm Bennett, Tim Spelios, Shigeru Inoue, Michael Evans, in an "evening of rambunctious, cantankerous, unctuous music that is at once organic and mechanistic." P.S. 122, 150 First Ave. at 9th St. (477-5288), at 8:30. $6.

MANHATTAN PHILHARMONIA, Glen Cortese conductor; duo-pianists Daniel Stroup, Carlos Correa. Debussy's *Prelude to Afternoon of a Faun;* Poulenc's Concerto for Two Pianos; Copland's Symphony No. 3. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

ODYSSEY CHAMBER PLAYERS—Trio Op. 11 for clarinet, cello, piano; Rorem's Trio for flute, cello, piano; Villa-Lobos's *Choros* No. 2 for flute and clarinet. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. Free.

CHARLIE KING/MARTHA LEADER, singers/songwriters, on fiddle, piano, guitar. P.S. 41, 116 W. 11th St. (316-3780), at 8. $8.

JOHN RANCK, flutist. Lincon Center Library at 4. Free.

PAUL ADKINS AND THE BORDERLINE BAND—Bluegrass-oldtime music. Eagle Tavern, Ninth Ave. and 14th St. (924-0275), at 9; doors open at 8:30. $8.

ANDY STATMAN KLEZMER BAND—Grand Central Terminal, main waiting room off 42nd St. west of Lexington Ave., at 12:30. Free.

ANDRE BERNARD, MATT MEYERS, JEANETTE OREFICE—Music and poetry. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

JAZZ AT NOON—Lunch-hour jam session, with audience participation. Today's guest artist: Pianist Billy Taylor. Upstairs at Cafe 43, 147 W. 43rd St. (869-4200), at 12. $5.

BROOKLYN PHILHARMONIC, Dennis Russell Davies conductor; violinists Gidon Kremer and Tatyana Grindenko, bass Karl-Friedrich Durr. "The Next Wave in Europe": Schnittke's Violin Concerto No. 4 (N.Y. premiere); Part's *Tabula Rasa; Schwertsik's Starckdeutsche Lieder und Tanze* (U.S. premiere): Winbeck's *Denk ich an Haydn* (N.Y. premiere). Next Wave at Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100), at 8. $12–$25.

Saturday, October 29

ORCHESTRA OF ST. LUKE'S, John Adams composer and conductor. Excerpts from his opera *Nixon in China,* with members of the original cast: James Maddalena, Carolann Page, John Duykers, Trudy Craney, and Sanford Sylvan; *Fearful Symmetries* (world premiere); *Shaker Loops.* Avery Fisher Hall at 8. $13–$25.

MENDELSSOHN STRING QUARTET—Beethoven's Quartet in A Op. 18, No. 5; Toch's Quartet Op. 70; Dvorak's Quartet in A flat, Op. 105. Merkin Concert Hall at 8. $12.

YOSIF FEIGELSON, cellist, with pianist Mark Pakman. Works by Schubert, Ysaye, Moisei Vainberg (U.S. premiere), Kabalevsky. 92nd Street Y at 8. $8.50–$12.50.

KALICHSTEIN-LAREDO-ROBINSON TRIO—"Hausmusik": impromptu program of chamber music. Metropolitan Museum at 8. $18.

CHAMBER MUSIC SOCIETY—See 10/28. Today at 2; $17.50.

GAYLE SCHMIDT, pianist. Scarlatti, Mozart, Prokofiev, Chopin, Alice Tully Hall at 8. $12.50–$21.

RAPHAEL—Radio City Music Hall at 8. $20, $25.

EMERSON STRING QUARTET—Beethoven's Quartet in F Op. 135; Prokofiev's Quartet No. 1; Schubert's Quartet in G, D. 877. Washington Irving High School, 16th St. and Irving Pl. (586-4680), at 8. $3.

MOZART FESTIVAL ORCHESTRA, Baird Hastings conductor; tenor Forrest Munger. Music by Vivaldi, Thomson, Monn, Mozart, Handel. First Presbyterian Church, Fifth Ave. and 12th St. (675-9127), at 8. Free; donations accepted.

ART ENSEMBLE OF CHICAGO—"Not Just Jazz Festival": "Great Black Music, Ancient to the Future." Town Hall at 8. $15–$25.

AMIGOS DE LA ZARZUELA—Selections from Spanish operetta, sung by Monica Ramirez, Ricardo Ledesma, Hector Lopez; with pianist Josu Gallasdegui. Weill Recital Hall at Carnegie Hall at 8. $15.

SPANISH GOSPEL MUSIC—Asociacion de Musicos y Artistas Cristianos presents soloists, a choir, 20-piece orchestra. Symphony Space at 8. $15–$20.

NOVA CHAMBER ENSEMBLE—Music by Wasyl Barwinsky, a hundredth-birthday tribute. Ukrainian Institute of America, 2 E. 79th St. (288-8660), at 8. $10.

CHUNK "GULAWFULUS KLONK"—See 10/28.

PUERTO RICO SINGS—Revue with music by composers of the 19th and 20th centuries. Repertorio Espanol, Gramercy Arts Theater, 138 E. 27th St. (889-2850), at 8. $16.

ZYDECO AND OLDTIME CREOLE MUSIC, with the Ardoin Family and Canray Fontenot. Washington Square Church, 135 W. 4th St. (206-1050), at 8. $15.

MUSIC BY ELIZABETH LAUER, performed by the Long Island Choral Society, Meredith Baker director; pianist Mariko Sato, mezzo-soprano Alice Marie Nelson, pianist Margaret Mills, the Norfield Woodwind Quintet, other artists. New-York Historical Society, C.P.W. at 77th St. (873-3400), at 2:30. Free with museum admission.

OVAL WINDOW CHAMBER ENSEMBLE—Benefit concert, with costume party to follow. Music by Harnick, Zahab, Ives, Vassiliades (world premiere). Henry Lindenbaum Community Center, 270 W. 89th St. (316-0736), at 8. $25–$100.

ALICIA CHAPMAN, oboist, with pianist Colette Valentine. Music of Bach, Fiala, Arnold, Britten, Kalliwoda. Mannes College of Music, 150 W. 85th St., at 8. Free.

PAUL ASTON ENSEMBLE—World premiere of Aston's multimedia composition *Courage My Love;* also music by Villa-Lobos, Nascimento, Sacks, and others by Aston. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 8. $10.

EXPRESSIONS '88—"The Word," a reggae concert by Burning Spear and Judy Mowatt. Hunter College, 69th St. between Park and Lexington Aves. (307-7420), at 8. $15–$25.

CARIBBEAN-MONTH CELEBRATION—Music and dance of Trinidad, by Something Positive, part of a program that includes slide talks and discussions. American Museum of Natural History, CPW and 79th St., 1–4:30. Free with museum admission.

EAR TO THE GROUND FESTIVAL—See Dance, below.

JUDITH HAUMAN, soprano/**KAY LOGAN,** flutist/**LOUISE GEISS,** pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

MARY VAN NES, pianist. Lincoln Center Library at 2:30. Free.

EILEEN IVERS, JOANIE MADDEN, MARY COOGAN—Traditional Irish music for fiddle and flute. Eagle Tavern, 14th St. at Ninth Ave. (924-0275), at 9 and 10:30. $5.

BROOKLYN PHILHARMONIC—See 10/28. Today at 2 and 8.

IRIS CHACON, singer and dancer from Puerto Rico. Lehman Center, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8833), at 8. $13–$17.50.

Sunday, October 30

SYDNEY SYMPHONY ORCHESTRA, Richard Bonynge conductor; soprano Joan Sutherland. Sculthorpe's *Mangrove;* Stravinsky's *Petrouchka* (1911); arias from Verdi's *I Masnadieri* and Auber's *Fra Diavolo;* ballet music from Massenet's *Esclarmonde.* Carnegie Hall at 3. $15, $24.

VLADIMIR SPIVAKOV, violinist, with pianist Leonid Block. Music by Beethoven, Stravinsky, Bartok, Brahms. Avery Fisher Hall at 3. $10–$18.

THE HANOVER BAND, Roy Goodman director. "Music on Original Instruments": Haydn's Symphony No. 101, "Clock"; Mozart's Concerto No. 3 for Natural Horn, K. 447; Beethoven's Symphony No. 4. Alice Tully Hall at 8. $20.

CHAMBER MUSIC SOCIETY—See 10/28. Today at 5.

AESUN AHN, pianist (N.Y. debut). Music by Bach, Beethoven, Chopin, Schumann, Delibes-Dohnanyi. Carnegie Hall at 8. $12.50–$20.

MOSES BRAITHWAITE, tenor, with pianist Cynthia Burke. Beethoven, Haydn, Verdi, Hall Johnson, others. Weill Recital Hall at Carnegie Hall at 3. $10, $15.

MUSIC FROM CHINA, Susan Cheng director. "Masterpieces of Chinese Music": Yao An, *zheng* (zither); Yiu-Kwong Chung, percussion; Tang Liangxing, *pipa* (lute). Zhou Long's *Triptych of Bell Drum Music* for percussion; other music in classical and regional styles. Merkin Concert Hall at 3. $9.

BARBARA MORT, pianist. Weill Recital Hall at 5:30.

GIACOMO SIMONELLI, pianist-vocalist. Weill Recital Hall at 8:30.

MUSICA VIVA OF NEW YORK, Walter Klauss conductor; mezzo-soprano Lucille Beer. Music by Berlioz, Purcell, Britten, Faure. Unitarian Church of All Souls, Lexington Ave. at 80th St. (749-2802), at 7. $10.

OMEGA ENSEMBLE—Mozart's Trio in C K.548; Schubert's Trio in E flat Op. 100. Fifth Avenue Presbyterian Church, 7 W. 55th St., Chapel entrance, at 2. $4.

ATLANTIC ARTS ENSEMBLE, John Welsh conductor. Mozart's Serenade No. 5; Poulenc's Sextet for Winds and Piano; Schoenberg's *Kammersymphonie.* St. Bartholomew's Church, Park Ave. and 50th St., at 3. $5.

HILLIARD ENSEMBLE—Lasso's *Requiem* and selections of plainsong. The Cloisters, Ft. Tryon Park (923-3700), 10/30 at 3. $15.

OVERSEAS CHINESE CHILDREN'S CHORUS OF NEW YORK—Merkin Concert Hall at 8. $10, $25.

LIONEL HAMPTON, CISSY HOUSTON—Benefit for the NAACP, with the Mid-Manhattan Youth Council Choir. Town Hall at 8. $35, $100 (427-7200).

CHURCH CHOIR, with members of the New York Cornett and Sackbutt Ensemble. Gabrieli's *Magnificat;* Schutz's *In Dulci Jubilo.* Gustavus Adolphus Lutheran Church, 155 E. 22nd St. (674-0739), at 2. Donation.

ANTHONY NEWMAN, organist, with the church Choristers. Bach's *German Organ Mass* (*Clavierubung* Part III). Holy Trinity Church, 316 E. 88th St. (289-4100), at 5. $8.

BACH VESPERS—Opening the 21st season: Cantata 80, *Ein' feste Burg is unser Gott; Wir glauben all' an einen Gott* (Credo), S. 680. Church choir and orchestra, Frederick Grimes conductor; organist Nancianne Parrella. Holy Trinity Lutheran Church, C.P.W. and 65th St. (877-6815), at 5. Offering.

ANDERS PAULSSON, soprano saxophonist/**BOKO SUZUKI,** pianist. Original music by the two artists. International House Auditorium, 500 Riverside Dr. at 123rd St. (568-0039), at 8. Free.

LYDIA ADAMS DAVIS, singer and songwriter. Metropolitan-Duane Church, Seventh Ave. and 13th St., at 3. Free, or $5 donation.

JAMES R. LAWSON, carillonneur. Music for Reformation Sunday: settings of *Ein' feste Burg* by 't Hart, Gerken, Meyer, Keldermans. Riverside Church, the Drive at 122nd St., at 3. Free.

CARIBBEAN MONTH—See 10/29.

SAM SCHEER/STAN SCOTT—Colonial folk music for guitar and banjo. Fraunces Tavern Museum, 54 Pearl St. (425-1778), at 2. Free, with museum admission; $2.50.

THE FLIRTATIONS—Doo-wop, original music, standard songs, jazz, and rock. Actors Playhouse, 100 Seventh Ave. So. at Sheridan Square (691-6226), at 9. $10.

EAR TO THE GROUND FESTIVAL—See Dance, below.

QUEENS PHILHARMONIC, JoAnn Falletta conductor; pianist David Buechner. Franck's *Le Chausson Maudit;* Prokofiev's Piano Concerto No. 1; Berlioz's *Symphonie Fantastique.* Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (718-793-8080), at 2. $6, $10.

ASAKO URUSHIHARA, violinist, with pianist William Wolfram. Music of Tartini, Faure, Stravinsky, Saint-Saens, Wieniawski. Lehman Center Recital Hall, Bedford Park Blvd. West, and Goulden Ave., Bronx (960-8833), at 2. $12.50.

ODYSSEY CHAMBER PLAYERS—Music of Rorem, Ponchielli, Beethoven, C.P.E. Bach. Brooklyn Music School Playhouse, 126 St. Felix St. (adjacent to BAM), at 7. $9.

CLAUDIA SCHMIDT, singer-songwriter-storyteller. "New Prospects": songs with dulcimer, guitar, and pianolin. Prospect Park Picnic House, P.P.W. and 3rd St., Brooklyn (718-788-0055), at 3. $5.

SEUFFERT BAND, George F. Seuffert conductor. Monsignor Mulz Auditorium, Jamaica Ave. and 88th St., Woodhaven, Queens, at 3. Free.

BARGEMUSIC—See 10/27. Today at 4.

Monday, October 31

RIVERSIDE SYMPHONY, George Rothman conductor; Canticum Novum Singers, pianist Christopher O'Riley. Ravel's *Five Works for Chorus and Orchestra* (U.S. premiere of four of them); Korf's Symphony No. 2, "Blue Note"; Bartok's Piano Concerto No. 2; Prokofiev's *Waltz Suite.* Alice Tully Hall at 8. $9, $15.

NEW YORK PHILOMUSICA CHAMBER ENSEMBLE—Haydn's *Scherzando* No. 4; Zelenka's Trio Sonata No. 5 in F; Haydn's Concerto No. 5 for flute and oboe; Villa-Lobos's *Troisieme Trio.* Merkin Concert Hall at 8. $15.

RUTH LAREDO, pianist. All-Scriabin program, with a lecture. Metropolitan Museum at 8. $9.

LADYGOURD SANGOMA, with Pat Hall-Smith. "Wave Crossings," in New Song, at DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $10.

TALISMAN, men's vocal group. "Saints & Souls; Ghosts and Ghouls": music for Halloween by Milhaud, Zytowski, Patterson. St. Paul's Chapel, Broadway and Fulton St., at noon. Free.

CAROL POPPENGER, soprano, with soprano Rebecca Nesmith, other singers. Solos and duets from zarzuelas and operettas, other classical music. Lincoln Center Library at 4. Free.

VALERIE QUINLAN, violinist, with pianist Mitchell Cirker. Music by Vivaldi, Beethoven, Szymanowski, Brahms. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

SATORI WIND QUINTET—Mark Goodson Theater, Dept. of Cultural Affairs, 2 Columbus Circle, at 12:30. Free.

Tuesday, November 1

VIENNA PHILHARMONIC, Leonard Bernstein conductor; flutist Wolfgang Schulz. Beethoven's "Leonore" Overture No. 3; Bernstein's *Halil* (Nocturne for Flute and Strings) and *Prelude, Fugue, and Riffs;* Brahms's Symphony No. 4. Carnegie Hall at 8. $25–$80.

MUSIC FROM ASTON MAGNA, John Hsu, director and viola da gamba; other artists. Music by Bach, Frescobaldi, la Barre, Monteclair, Purcell. Merkin Concert Hall at 8. $12.50.

PHILHARMONIA VIRTUOSI, Richard Kapp conductor. "Music for Two String Orchestras," with soloists from the ensemble. Works by Vivaldi, Martin, Mozart, Barber, Vaughan Williams. Town Hall at 8. $12.

CHAMBER SOUND—Music By Boccherini, Roussel, Holst, Beethoven, Brahms. Weill Recital Hall at Carnegie Hall at 8. $12.

FRANCK AVRIL, oboist/**KERRY McDERMOTT,** violinist, with pianist Margo Garrett. Music of Bach, Schumann, Dutilleux, Telemann. Merkin Concert Hall at 2. $6.

NEW YORK PHILHARMONIC—See 10/27. Tonight at 7:30.

ANTON NEL, 1987 Naumburg Award–winning pianist. Music by Beethoven, Chabrier, Faure, Poulenc, Dan Welcher, Schumann. Alice Tully Hall at 8. $10.

DAVID ALLEN WEHR, 1988 Paloma O'Shea Piano Competition winner (N.Y. debut). Music of Schumann, Albeniz, Barber, Haydn, Corigliano (N.Y. premiere), Liszt. 92nd Street Y at 8. $8.50–$12.50.

KENNY LOGGINS ON BROADWAY—"The Back to Avalon Tour," with Craig Shoemaker and an ensemble. Neil Simon Theater, 52nd St. west of Broadway (757-8646), at 8. $25–$35 (through 11/6).

CON BRIO ENSEMBLE—"New Musicians at the New School": Music of Mittler, Mahler, Korngold. 66 W. 12th St. (741-5690), at 8. $3, or $10 to register for four concerts.

LADYGOURD SANGOMA—See 10/31.

CHURCH CHOIR, Harold Stover conductor; mezzo-soprano Naomi Lewin. Purcell's *Te Deum and Jubilate* in D; Stover's *Celtic Invocations.* Second Presbyterian Church, 6 W. 96th St. (749-1700), at 8. Donation.

MANHATTAN JAZZ ENSEMBLES, Dick Lowenthal director. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 4. Free.

CHURCH CHOIR, with orchestra, Larry King conductor. Durufle's *Requiem.* Trinity Church, Broadway at Wall St., at 1. Free.

ANDREW RANGELL, pianist. Beethoven's Sonatas Nos. 5, 6, 15, 22, 28. Veterans Memorial Hall, Snug Harbor Cultural Center, 1000 Richmond Terrace, S.I. (718-448-2500), at 8. $9.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through May 6. Tickets, $11–$98. 10/24 at 8: Donizetti's *Lucia di Lammermoor,* Muller conducting; Aliberti, Kraus, Schexnayder, Howell. 10/25 at 6: *Gotterdammerung,* Levine conducting; Behrens, Harries, Ludwig, Kramer, Raffell, Mazura, Salminen. 10/26 at 8: Rossini's *Il Barbiere di Siviglia,* Weikert conducting; Battle, Nucci, Blake, Dara, Robert Lloyd (debut). 10/27 at 8: Verdi's *Il Trovatore,* Fagen conducting; Marton, Cossotto, Lamberti, Milnes. 10/28 at 8: *Lucia di Lammermoor;* same as 10/24 except Quilico for Schexnayder. 10/29 at noon: *Gotterdammerung;* same as 10/25, except Macurdy for Salminen. 10/29 at 8:30: *Il Barbiere di Siviglia;* same as 10/26. 10/31 at 8: *Il Trovatore;* Millo, Cossotto, Lamberti, Milnes. 11/1 at 8: *Il Barbiere di Siviglia;* same as 10/26.

New York City Opera

NEW YORK STATE THEATER—Through 11/20. Tickets, $10–$44. Note: Supertitles accompany all performances not in English. 10/25 at 8: Boito's *Mefistofele,* Comissiona conducting; Christos, Cusack, Dworchak, Kalt. No performance 10/26. 10/27 at 8: Verdi's *Attila,* Comissiona conducting; Roark-Strummer, Cheek, Gonzaga, Wangerin. 10/28 at 8: Rossini's *Il Barbiere di Siviglia,* Comissiona conducting; Munro, Peo, Cousins, J. McKee, Doss. 10/29 at 2: Puccini's *Tosca,* Boncompagni conducting; Holleque, Sylvester, Roloff. 10/29 at 8: Mozart's *Le Nozze di Figaro,* Bergeson conducting; Woods, Hynes, Rose, Peterson, Parcher, J. McKee, Fracker. 10/30 at 1: Mascagni's *Cavalleria Rusticana*/Leoncavallo's *Pagliacci,* Comissiona conducting; Bouleyn, Rose, Russell, Algieri, Peo/Ginsberg, Absalom, Wangerin, Parcher, Brubaker. 10/30 at 7: Britten's *The Turn of the Screw,* in English with supertitles; Keene conducting; Hill, Treigle, Shaulis, Forste, Kazaras, Cohen.

Other

MY HEART'S IN THE HIGHLANDS, by Jack Beeson, based on William Saroyan's play. Stage premiere, by the Center for Contemporary Opera. Music director Richard Marshall, stage director John Olon-Scrymgeour. Kathryn Bache Miller Theater, Columbia University, Broadway at 116th St. (870-2010). 10/25, 27, 29 at 8. $10–$18, seniors/students $6.

CARMEN, by Bizet. Staged concert version, by the Conservatory of Music of Brooklyn College, with Conservatory Orchestra, Richard Barrett conductor and director. Brooklyn Center Whitman Hall, Campus Rd. near Flatbush and Nostrand Aves. (718-434-1900). 10/26, 30 at 2; 10/28 at 8. $10, seniors/students $7.

BEATRICE DI TENDA, by Bellini. Concert performance by Opera Orchestra of New York, Eve Queler conducting. Carnegie Hall, 10/27 at 8. Sold out.

AMATO OPERA—10/22–11/13: Puccini's *Madama Butterfly.* 319 Bowery, at 2nd St. (228-8200). 10/29, 11/5, 11, 12 at 7:30. 10/30, 11/6, 13 at 2:30. $12; seniors, children $10.

JESUS OF NAZARETH—Roger Rudenstein's new opera, which takes the historical rather than the religious view of Jesus and is set in modern Latin America. With Janet Folta, Susan Owen, Roger Keiper, others. The Brooklyn Chamber Orchestra conducted by Alejandro Guzman, I Cantori di New York. Symphony Space. 10/28 at 8. $12.

LIGHT OPERA OF MANHATTAN—Through 11/20: Victor Herbert's *Sweethearts.* Playhouse 91, 316 E. 91st St. (831-2000). Wed.–Sat. at 8; matinees Wed. at 2; Sat. and Sun. at 3:30. $17.50 Wed., Thur.; weekends $20. Seniors, students, children $12.

H.M.S. PINAFORE, by Gilbert and Sullivan. Richmond Theatre Collection, Kathryn Kietzman conductor. Faith United Methodist Church, Castleton and Heberton Ave., Port Richmond, S.I. (718-727-0467). Fri. and Sat. at 8, Sun. at 5, through 11/6. $8.

OPERA SING—Collegiate Chorale, Robert Bass conductor: with soloists. The audience is invited to sing choruses from *Aida, Porgy and Bess, Tannhauser.* Followed with a champagne reception. Manhattan Center Studios Ballroom, 311 W. 34th St., 7th floor (621-9090). 10/30 at 4. $15, in advance $12.

DANCE

The Joffrey Ballet

CITY CENTER THEATER—10/26–12/4. Tickets, $8–$40. The Robert Joffrey Memorial Season. 10/26 at 7:30: Opening Night Gala Benefit (265-7300)—*Suite Saint-Saens, La Vivandiere* "Pas de Six," company premiere of Balanchine's *Cotillon.* 10/27 at 8: *The Dream, Concerto Grosso* (N.Y. premiere), *Arden Court.* 10/28 at 8: *The Clowns, Round of Angels, Remembrances* "Pas de Deux," *Viva Vivaldi.* 10/29 at 8: *The Dream, Concerto Grosso, Arden Court.* 10/30 at 2: *The Clowns, L'Air d'Esprit, Remembrances, Viva Vivaldi.* 10/30 at 7:30: *The Dream, La Vivandiere, Cotillon.* 11/1 at 8: *Viva Vivaldi, Love Songs, Cotillon.*

Ballet Hispanico

JOYCE THEATER—Through 10/30. Tickets, $20. 10/25 at 8: *Tres Cantos; Monte* (company premiere), by Manuel Alum; *Cada Noche . . . Tango.* 10/26 at 8: *Monte, Tres Cantos, Cada Noche . . . Tango.* 10/27 at 8: *Monte, Inez de Castro, Cada noche . . . Tango.* 10/28 at 8: *Monte, Group Portrait of a Lady, Cada Noche . . . Tango.* 10/29 at 2: *Lamentos, Recuerdo de Camp Amor, Monte, Batucada Fantastica.* 10/29 at 8: *Monte, Group Portrait of a Lady, Cada Noche . . . Tango.* 10/30 at 2: *Lamentos, Recuerdo de Campo Amor, Monte, Batucada Fantastica.* 10/30 at 7:30: *Monte, Inez de Castro, Cada Noche . . . Tango.*

Garth Fagan Bucket Dance

JOYCE THEATER—11/1–13. Tickets, $22.50. Season includes two premieres by Fagan: *Landscape for 10,* music by Brahms, and a full-company work tentatively titled *Time After Before Place.* 11/1 at 7:30; 11/2–5, 8–12 at 8; 11/6, 13 at 2 and 7:30.

Dance Theatre of Harlem

AARON DAVIS HALL—Community Concert Series, 10/28–11/12. Tickets, $15, $17. 10/28 at 8; 10/29 at 2 and 8: *Dougla, Concerto Barocco, Le Corsaire, John Henry.* 11/4, 5 at 8; 11/6 at 3: *Holberg Suite, The Greatest, Manifestations, Forces of Rhythm.* 11/11 at 8; 11/12 at 2 and 8: *Concerto in F, Tones, Firebird.* CCNY, 134th St. and Amsterdam Ave. (967-3470).

Other

BABA DANCERS—Celebrating the fifth birthday of Hikari Baba's modern-dance company. Program includes her *Innocent Born.* Mulberry Street Theater, 70 Mulberry St. (349-0126). 10/27, 28, 29 at 8. $7.

BALLET EDDY TOUSSAINT DE MONTREAL—Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (718-793-8080). 10/29 at 8:30. $12–$15.

COLCHOES ORTOPEDICOS—Ricardo Viviani, with an evening of Brazilian new dance, including *Orthopedic Mattresses* and two premieres. Dance Space, 622 Broadway (924-0077). 10/29, 30 at 8. $8.

EAR TO THE GROUND FESTIVAL— 10/29, 30 at 8: **Jennifer Monson** dances with composer-guitarist **John King;** jazz-tap dancer **Jackie Shue,** with improvisational guitarist **Chris Cochrane.** Ethnic Folk Arts Center, 179 Varick St. (Seventh Ave. So.) (691-5788). $7.

FIELDAY—An all-day festival, and benefit for The Field. More than 50 separate performances by dancers, choreographers, and performance artists, members of several different companies as well as soloists. DIA Art Foundation, 155 Mercer St. (966-3717). 10/29, noon to 11 p.m. $15; with artists' reception, $25.

JOANN FREGALETTE JANSEN—Along with *Western Screams,* the program includes two world premieres: *Aromas (linger) and Infidels (flee);* also *Joy of Crushing,* a duet. Whitney Museum at Equitable Center, Seventh Ave. and 51st St. (554-1113). 10/27 at 7:30. Free.

MOVIN' SPIRITS—"3 Approaches to Dance," two different programs of dance and live music by The Pot, A Performance Collective. Dance by Marylies Yearby, Marshall E. Swiney, Ray Tadio, with music by Tyrone Jefferson & Group and the Spirit Ensemble. Marymount Manhattan Theater, 221 E. 71st St. (877-3399). 10/27, 28, 29 at 8; 10/30 at 3. First program Thur. and Sat., the second on Fri. and Sun. $10.

ROBIN BECKER & COMPANY—Works by Becker and Raymond Kurshal, including three premieres. Nikolais/Louis DanceSpace, 38 E. 19th St. (877-3399). 10/28, 29 at 7; 10/30 at 3. $8.

TONY GITANO, flamenco dancer, with guitarist Maximo Pantoja. Bronx Museum of the Arts, 1040 Grand Concourse, Bronx (681-6000). 10/30 at noon. Free with museum admission, $4; $3 seniors.

TOUR DE FUERZA—10/28 at 8; 10/30 at 3: **Merian Soto/Pepon Osorio/Viveca Vazquez.** 10/27, 29 at 8; 10/23 at 3: **Eva Gasteazoro/Tony Gillotte, Uzi Parnes, Carmelita Tropicana/Ela Troyano/David Zambrano.** DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). $12.

TZIGANKA!—Russian gypsy dance and music, company of 12, with soloists. Symphony Space. 10/30 at 2. $10.50, $12.50.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ADMIRAL'S GALLEY—160 South St., at Dover St. (608-6455). Casual. Northern Italian/seafood. Spcls: spedini alla Romana, pappardelle alla Abruzzese, swordfish dijonnaise, jumbo stuffed veal chop. Res. sug. L daily noon–4. D Sun.–Thu. 4–9, Fri.–Sat. to 10. Private party room. **(M)** **AE, CB, DC, MC, V.**

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St. (925-6166). Casual. International. Spcls: chicken salad with sesame noodles, roasted fish. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.** (874-1377). **(I–M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Classic Mexican. Spcls: budin de tortilla, duck en mole verde, carne asada tampiguena. Res. sug. L Mon.–Sat. noon–5. Br Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

CUPPING ROOM CAFE—359 W. Broadway. (925-2898). Casual. American/Australian. Spcls: fresh New Zealand mussels, Australian style lamb cutlets, penne dal Assunta. Res. sug. B, L and D Sun. 8 a.m.–midnight, Mon. 7:30 a.m.–midnight, Tue.–Thu. 7:30 a.m.–1 a.m., Fri. 7:30 a.m.–2 a.m., Sat. 8 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St. (925-7414). Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper and chutney sauce, veal champagne with apples. Res. sug. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Champagne Br Sat.–Sun. noon–3. 1940s-style ent. Wed.–Sat. **(M)** **AE, MC, V.**

FORLINI'S—93 Baxter St. (349-6779). Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.–Sat. 11:30 a.m.–3. D Tue.–Sat. 5–2 a.m., Sun.–Mon. to 11:30. Reduced rate parking Mon.–Thu. **(I)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Tue.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theatre D Tue.–Fri. 6–7. Br Sun. noon–8. Ent. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International (938-9100). Casual. American. Spcls: blackened salmon steak, smoked pork chops with sweet potato salad, double chocolate cake. Res. nec. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7 a.m. L Mon.–Fri. 11:30 a.m.–3:30, Sat. noon–3:30. Champagne Br Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–11:30, Fri.–Sat. 6–10:30. Dancing Fri.–Sat. eve. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St. (925-8775). Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tue.–Sun. noon–midnight. Closed Mon. **(M)** **No credit cards.**

HARBOUR LIGHTS—Pier 17, South St. Seaport (227-2800). Casual. Continental. Spcls: rack of lamb with fresh mint bearnaise sauce, broiled filet mignon with bordelaise sauce, swordfish medallions saute piccata. Res. sug. L Mon.–Fri. 11:30–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Tue.–Sat. Private parties for 150. **(M–E)** **AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, South St. Seaport, 3rd floor (406-1111). Casual. American regional. Spcls: Norwegian salmon steak, Maine lobster, bay scallop and shrimp pot-pie. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. **(M)** **Oyster Bar:** Spcls: oysters, chowder. Open for L and D daily noon–11. Classical music Sat.–Sun. noon–5. **(I)** **AE, CB, DC, MC, V.**

MANGO TREE CAFE AT S.O.B.—204 Varick St., at Houston St. (243-4940). Casual. Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. Open for L and D Mon.–Sat. 11:30 a.m.–2 a.m. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SAV LA MAR—137 Sullivan St., bet. Prince and W. Houston Sts. (533-2090). Casual. Caribbean/Jamaican. Spcls: jerk chicken, curry goat, escabech of fish. Res. sug. Br Sat.–Sun. noon–4. D Tue.–Thu. and Sun. 5–10:30, Fri.–Sat. to 11:30. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, South Street Seaport, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. 11:30 a.m.–3 a.m. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

STAR FISH GRILL—89 South St., Pier 17. (233-4900). Casual. American-Seafood. Spcls: three fish tartar, fresh tuna nicoise, grilled swordfish with tangy citrus marmalade. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Ent. **(M)** **AE, CB, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, DC, MC, V.**

TRIPLETS RUMANIAN—11-17 Grand St. at 6th Ave. (925-9303). Casual. Rumanian. Spcls: Rumanian tenderloin steak, breaded veal cutlet, rib steak, chopped liver. D Sun.–Fri. 5–10, Sat. to midnight. Ent. Private parties. **(M)** **AE, CB, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Br Sun. noon–3. Res. nec. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

BONDINI'S—62 W. 9th St. (777-0670). Casual. Italian. Spcls: fillet of veal in wine and mustard sauce, capellini lobster fra-diavolo, medallions of lamb with peppercorns, childrens menu. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–11:30, Sat. to midnight. Pre-theatre D 5:30–7:30. Pianist Fri.–Sat. Closed Sun. **(M)** **AE, CB, DC, MC.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 353-2317). Casual. Spanish/Mexican. Spcls: paella ala marinera, parrillade de marisco, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. Also **63 Carmine St.** (675-3312). **(I)** **AE, DC, MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, fajitas, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. L daily noon–4. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

COVENT GARDEN—133 W. 13th St. (675-0020). Casual. Italian/continental. Spcls: veal chop fiorentina, home-made gnocchi San Remo, chicken alla orazio. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to 11:30, Sun. to 10. **(M)** **AE, DC, MC, V.**

L COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

L FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11 a.m.–3. D Mon.–Thu. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

RAND TICINO—228 Thompson St., bet. 3rd and Bleecker Sts. (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

A CHAUMIERE—310 W. 4th St. (741-3374). Casual. French provencal. Spcls: escargot au basilic, carre d'agneau provencal, cotte au poivre vert. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 6–11:30. Br Sun noon –4. **(M)** **AE, CB, DC, MC, V.**

ITTLE BUCHAREST—170 Thompson St., nr. W. Houston St. (529-2933). Casual. American/Romanian. Spcls: mamaliga, mititei, Romanian steak. L daily noon–4. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. **(I–M)** **AE, CB, DC, MC, V.**

UI FLORIDA BAR—625 Broadway, bet. Bleecker and Houston Sts. (473-8787). Casual. Seafood. Spcls: grilled fish: tuna, calamari, shrimp; steamed fish, Key lime pie. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 3 a.m. **(M)** **AE, MC, V.**

ONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

NE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

INCON DE ESPANA—226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. **(M)** **AE, CB, DC, MC, V.**

AZERAC HOUSE—533 Hudson St. (989-0313). Casual. American/Creole. Spcls: homemade veal sausage with white beans, jambalaya, orange marinated grilled tuna with pepper and onion relish, homemade sorbet and ice cream. Res.sug. L Mon.–Fri. 11:30 a.m.–5. D daily 5–12:30 a.m. Br Sat.–Sun. 11 a.m.–5. **(I–M)** **AE,CB,DC,MC,V.**

EVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

ONS—417 Bleecker St., at Bank St. (924-6420). Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thu. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

ANESSA—289 Bleecker St. (243-4225). Casual. Nouvelle American-French. Spcls: rack of lamb with pine nuts, sautéed red snapper with macadamia nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. Br Sun. 1–3. D daily 5:30–midnight. Private parties. **(M)** **AE, DC, MC, V.**

ILLA MOSCONI—69 Macdougal St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

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VILLAGE GREEN—531 Hudson St. (255-1650). Dress opt. American. Spcls: roast loin of lamb, seared Norwegian salmon, roast squab. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. from 7. Br Sun. noon–3:30. Ent. nightly and Sun. Br. **(E)** **AE, CB, DC, MC, V.**

WHITE NIGHT—89 Macdougal St., bet. Bleecker and W. Houston Sts. (254-0015). Casual. Russian. Spcls: chicken ala Kiev, beef ala stroganoff, salmon steak, blinis. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(M)** **AE,CB,DC,MC,V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CI—101 Park Ave., at 41st St. (972-0101). Casual. Italian. Spcls: cappelli calabrese, trenette al pesto, scaloppine of veal with mushroom or lemon sauce. Res. sug. L Mon.–Fri. noon–2:30. D only Mon.–Fri. 6–11. Pianist Mon.–Fri. Free D parking. Closed Sat.–Sun. except for private parties. **(M)** **AE, MC, V.**

COURTYARD CAFE—Doral Court Hotel, 130 E. 39th St. (779-0739). Casual. American. Spcls: fresh bocconcino, sweet garlic, roasted pepper on grilled brioche; steamed pacific salmon with fresh morels and fried spinach, lamb loin marinated in sage with red wine and sweet onion marmalade. Res. sug. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5:30–11. Private parties for 6–70. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St. (689-1019). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–10:30, Fri.–Sat. to 11, Sun. noon–10:30. **(M)** **AE, CB, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, wild mushrooms roasted with thyme and whole garlic cloves, red snapper filet blackened with Yucatan seasonings. Res. sug. L Mon.–Fri. 11:30 a.m.–3. Br. Sun. 11:30–4. D Mon.–Fri. 5:30–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

FRANK'S TRATTORIA—371 First Ave., bet. 21st and 22nd Sts. (677-2991). Casual. Italian. Spcls: ravioli fungi, angel hair with shrimp sauce, paglia fino pappolina. No res. L daily 11 a.m.–3. D daily 4–11. **(I)** **No credit cards.**

FRIEND OF A FARMER—77 Irving Pl., bet. 18th and 19th Sts.(477-2188). Casual. American. Spcls: chicken breast stuffed with apple and cheddar in honey raisin sauce, buckwheat pancakes, sandwiches with homemade honeywheat bread. No res. L Tue.–Fri. 11:30–4:30. D Tue.–Sat. 5:30–10. Br Sat.–Sun. 10–3:30. Closed Mon. **(I-M)** **No credit cards.**

HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong-style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to 12:30 a.m. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

IBIZA—369 Lexington Ave., at 41st St. (953-0342). Casual. Spanish/Continental. Spcls: twin 1¼ lb. lobsters, 2¼ lb. lobster. Res. sug. Open daily 11:30 a.m.–10:30. **(M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

ISLAND GRILL—40 E. 20th St. (529-3366). Casual. American. Spcls: grilled mahi mahi, grilled yellow-fin tuna, rawbar. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Wed. 5:30–11, Thu.–Sat. to midnight. Bar til 2 a.m. Private parties for 50. Closed Sun. **(M)** **AE, DC, MC, V.**

LA FORTUNA—16 E. 41st St. (685-4890). Casual. Northern Italian. Spcls: broiled swordfish Italian style, osso buco, veal bolognese. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Sat. 4–9:15. Private parties for 45. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

MARYLAND CRABHOUSE—237 Third Ave., bet. 19th and 20th Sts. (598-4890). Casual. American. Spcls: Maryland backfin crabcakes, hardshell blue-claw crabs, oysters. Open for L and D Mon.–Thu. noon–11:30, Fri.–Sat. to 12:30, Sun. to 10:30. **(M)** **AE, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SAMRAAT—175 Madison Ave., at 34th St. (213-1377). Casual. Indian. Spcls: tandoori chicken, Samraat shrimp, boned lamb stew with onions. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–10:30. **(I-M)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: veal Stella, black pasta, salmone alla griglia, roast quail stuffed with wild rice and mushrooms. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10:30. Private parties for 25–100. Pianist Mon.–Fri. from 6–10:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Casual. American. Spcls: seared shrimp with avocado, papaya, grapefruit and sesame ginger dressing; sauteed breast of chicken stuffed with herbed goat cheese; peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

VIA VIA—560 Third Ave. at 37th St. (573-6093). Casual. Northern Italian. Spcls: farfalle al salmone, scampi all oloi e limone, roast rack of lamb with rosemary, garlic and red wine sauce. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m. L Mon.–Fri. noon–5:30. Br Sat.–Sun. 11:30–4. D daily 5:30–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. D Tue.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Closed Sun.–Mon. **(M)** **AE, MC, V.**

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Mon.–Thu. noon–midnight, Fri. to 2 a.m., Sat. 4:30–2 a.m., Sun. to 11. Bar Mon.–Thu. to 2 a.m., Fri.–Sat. to 4 a.m., Sun. to midnight. **(I-M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini della casa. Res. sug. L Mon.–Fri. noon–5. D Mon.–Sat. 5–midnight. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, cotoletto di agnello alla griglia, scaloppine alla francese. Res. sug. Open for L & D Mon.–Fri. 11:30 a.m.–11:30, Sat.–Sun. from 5. Private parties. Free parking with D 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino, lobster. Res. sug. L Mon.–Sat.11:45 a.m.–3:30. D Mon.–Sat. 3:30–9. Complete L and D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: brook trout sauteed with raisins, onion, celery and balsamic vinegar; lobster ravioli in fresh tomato, garlic, and herb sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, MC, V.**

HOULIHAN'S—350 Fifth Ave., at 34th St. (736-6210). Casual. American. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30 a.m.–9. Bar till 2 a.m. **(M)** **AE, CB, DC, MC, V.**

MANILA—31 W. 21st St. (627-5558). Casual. Philippine. Spcls: lechon, bi bi, kuhol. Res. sug. L Mon.–Fri. 11 a.m.–3. D daily 5–11. S Mon.–Sat. 11–2 a.m. Reduced D parking after 6. Ent. nightly. **(M)** **AE, DC, V.**

MAN RAY—169 Eighth Ave., at 19th St. (627-4220). Casual. French/mediterranean. Spcls: fresh fettuccine with tomatoes, arugula and goat cheese; fillet of sea bass with mussels and vegetables aioli; grilled loin of lamb marinated in indian spices with rhubarb. Res. sug. L Tue.–Fri. noon–3. D Sun., Tue.–Thu. 5:30–11, Fri.–Sat. to 12:30 a.m. Private parties for 100. Closed Mon. **(M)** **AE.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.-Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Sixth Ave., bet. 28th–29th Sts. (683-4242). Casual. Spanish. Spcl: fillet of sole Marbella. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11 Fri.–Sat. to midnight. Ent. Tue.–Sat. from 6. Private room for parties. Closed Sun. **(I-M)** **AE, CB, DC, MC, V**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casua Japanese. Spcls: chicken gridlock (chicken yakitori) lamborghini countach (broiled steak with brand cream sauce and whole black pepper), 3 musketeer (steamed squid, scallops and shrimp on flounder i wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Wed. 4–midnight, Thu.–Sat. 4–1 a.m. Close Sun. **(M)** **AE, MC, V**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500 Dancing. **(E)** **AE, MC, V**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican, Texan. Spcls: steak or chicken fajitas, mole poblanc chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4 D Mon.–Sat. 4–midnight. Private parties for 100. Ent Thu. and Fri. 2-hr. free D parking from 6. Close Sun. **(I–M)** **AE, CB, DC, MC, V**

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371 3367). Casual. Italian. Spcl: fettuccine Alfredo. Res sug. Open Mon.–Sat. 11:30 a.m.–11:30, Sun 12:30–10. **(I-M)** **AE, CB, DC, MC, V**

AMBASSADOR GRILL—1 United Nations Plaza, a 44th St., in the U.N. Plaza Hotel (702-5014). Dres opt. American/southwestern French. Spcls: smoke salmon potato terrine, lobster ragu with baby vegetables, grilled loin of lamb with shallot confit. Res. sug B daily 7 a.m.–11 a.m. L daily noon–2. D dail 6–10:30. Br Sat. 11 a.m.–2:30. Champagne buffet B Sun. 11:30 a.m.–3. Prix fixe L and D. Piano ba 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48t St., in the Hotel Inter-Continental (421-0836 Jacket required. Continental. Spcls: fillet of beef wit duck liver and merlot wine sauce, L.I. duck wit peach brandy glaze, sauteed swordfish with shiitak mushrooms and brandy. Res. sug. B daily a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D dail 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoo tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 5–10:30 an Sun. Br. **AE, CB, DC, MC, V**

HE BOX TREE—250 E. 49th St. (758-8320). Formal. Continental. Spcls: blini of salmon caviar with chilled vodka, stuffed breast of pheasant in sauce cassis, vacherin. Res. nec. L Mon.–Fri. noon–2. Br Sun. noon–3. D nightly 6–10:30. After-theater S nightly 10:30–1 a.m. Private parties for 8–60. **(E)** **AE.**

RASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

HEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thu. 11:30 a.m.–11, Fri. to midnight, Sat. 5–midnight. Br Sun. 11:30 a.m.–3. **(M)** **AE, CB, DC, MC, V.**

HEF CHAN'S—845 Second Ave., bet. 45th–46th Sts. (687-7471). Casual. Chinese. Spcls: spicy whole sea bass, bamboo steamed spareribs, Chef Chan's chicken. Res. sug. L and D Mon.–Thu. 11:30 a.m.–10:30, Fri. to 11, Sat. 1–11, Sun. 1–10. Private parties for 70–80. **(M)** **AE, CB, DC.**

HRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

INCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Traditional Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

RAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Dress opt. Chinese/Szechuan/Cantonese. Spcls: crabmeat imperial, Peking duck, cho cho chicken. Res. nec. Open Mon.–Fri. noon–1, Sat. 5–1 a.m. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. International. Spcls for D: shrimp and corn cakes with ginger and cilantro, baked quails stuffed with oysters and sausage, rijstafel. L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

IAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

IKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcls: medallions of veal sauteed with lobster in tarragon cream sauce, breast of L.I. duck in honey coriander glaze, prime beef, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11, Sun. 5–10. Free parking after 5. **(M)** **AE, CB, DC, MC, V.**

A COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

AFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: lentil soup with lobster sausage, spit roasted haunch of venison with poivrade sauce, black bass and caviar topped with sardine butter in a beetroot juice. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA MANGEOIRE—1008 Second Ave., at 53rd St. (759-7086) Casual. French bistro. Spcls: endive salad with Roquefort, roast leg of lamb with rosemary sauce, grilled chicken with herb mustard. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11, Sun. 5:30–10. Private parties for 20–30. Reduced parking after 6.**(M)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theatre D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE CHEVAL BLANC—145 E. 45th St. (599-8886; 986-4729). Jacket required. French. Spcls: canard à l'orange, carré d'agneau bouquetière. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5–10. Complete L and D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MADRAS WOODLAND—308 E. 49th St. (759-2441). Casual. Indian vegetarian/kosher. Spcls: uthappam, masala dosai, batura and chenna curry. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Fri. 5–10:30, Sat.–Sun. noon–10:30. **(I)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PISCES—60 E. 54th St., in the Hotel Elysee (753-4441). Jacket required. Greek/seafood. Spcls: pompano with hot vinaigrette, sea bass Mikanos, lemon sole Patmos. Res. sug. L and D Mon.–Fri. noon–10, Sat. 5–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Champagne Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SAN GIUSTO—935 Second Ave., bet. 49th and 50th Sts. (319-0900) Jacket required. Northern Italian. Spcls: bouillabaisse Adriatic style with polenta, quail Venetian style, risotto with truffles. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to 11:30. Closed Sun. **(M)** **AE, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TASTE OF THE APPLE—1000 Second Ave., at 53rd St., (751-1445). Casual. American. Spcls: cheese burger, Italian burger, middle eastern burger, potato skins. Open Sun.–Thu. 11 a.m.–1 a.m., Fri.–Sat. to 2 a.m. Also **283 Columbus Ave., at 73rd St.** (873-8892). Open Sun.–Thu. 11 a.m.–midnight, Fri.–Sat. to 1 a.m.**(I)** **AE.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TOSCANA—200 E. 54th St. (371-8144). Formal. Northern Italian. Spcls: sliced smoked swordfish with fresh herbs and lettuce, tagliatelle con gamberi e radicchio trevisana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Private parties for 20–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: pasta, homemade pastry and ice cream, cappuccino. L Mon.–Sat. 11:30 a.m.–3:30. D Mon.–Sat. 3:30–11:30. B Mon.–Fri. 7–11. Closed Sun. **(I)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, marmite of monkfish and sweetbreads, cold poached seafood in aspic. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Closed Sun. **(M)** **AE, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: nôisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BENIHANA OF TOKYO—47 W. 56th St. (581-0930). Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf and turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.** (593-1627). **(M)** **AE, CB, DC, MC, V.**

CAFE SKYLIGHT—226 W. 52nd St., 7th floor of Novotel. (765-4989). Casual. Continental/American. Spcls: les petites marmites, Skylight salad, wine tasting palette. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11 a.m.–5. Br Sun. noon–3. D daily 5–midnight. Pre and post-theater D. **(M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, fajitas, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, seafood gumbo, grilled Japanese tuna, fresh oysters, clams and fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–11.

Bar till 3 a.m. nightly. Private parties for 300. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DELSOMMA—266 W. 47th St. (719-4179). Casual. Italian. Spcls: veal scaloppine Pagliacci, chicken primavera, fettuccine cabonarra, linguini filetto pomidoro. Res. sug. Open for L and D Mon.–Thu. noon–11:30, Fri.–Sat. to midnight. Pre-theatre D 5–7. Private parties for 20–80. Free D parking 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M) Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

GALLAGHER'S STEAK HOUSE—228 W. 52nd St. (245-5336). Dress opt. American. Spcls: hickory-broiled sirloin, seafood. Res. sug. Open noon–midnight daily. **(M)** **AE, CB, DC, MC, V.**

HO HO—131 W. 50th St. (246-3256). Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30 a.m.–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Complete L and D. **(I)** **AE, CB, DC, MC, V.**

HOTEL MAXIMS—700 Fifth Ave., at 55th St. (247-2200). **Adrienne:** Formal. Mediterranean/French. Spcls: lobster lasagna with asparagus points and coriander, veal chop en cocotte, pastilla of pigeon with almonds in phyllo. Res. sug. B Mon.–Fri. 7–10, Sat.–-Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat.–Sun. to 3. D Mon.–Sat. 6–10:30. **(E). Le Bistro d'Adrienne:** Casual. French. Spcls: onion soup, celery remoulade with nuts, poached egg with ratatouille and coriander, roast salmon with creamed lentils and bacon. L Mon.–Fri. noon–3:30. D Mon.–Fri. 7–midnight, Sat.–Sun. from 6. **(M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St. (398-9049). Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.** (315-3808). **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, sauteed or broiled English Dover sole. Res. sug. L Mon.–Fri. noon–4. D daily 4–11:15. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theatre D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pre-theatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE QUERCY—52 W. 55th St. (265-8141). Casual. French. Spcls: magret and confit of duck, venison in season, baby rack of lamb. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L and D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s:** Formal. Continental. Res. sug. L Tue.–Fri. 11:30–2. D Tue.–Thu. 7–10, Fri.–Sat. to 11:30. Pre-theatre D Tue.–Sat. 5:30–7.**(M) The View:** Formal. International. Res. sug. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Mon., Tue. and Thu. 5:30–midnight, Wed., Fri. and Sat. from 5, Sun. 6–11.**(E)** **AE, CB, DC, MC, V.**

O'LUNNEY'S STEAK HOUSE—12 W. 44th St. (840-6688). Irish/Continental. Spcls: Irish lamb stew, corned beef and cabbage. Open Mon.–Fri. 11 a.m.–-midnight, Sat. from 5:30. Closed Sun. **(I)** **AE, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RAGA—57 W. 48th St. (757-3450). Casual. Indian. Spcls: lobster malabar, gosht vindaloo, murg ke tikke. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–11. Buffet L and pre-theater D. Free D parking. Ent. Mon.–-Sat. **(M)** **AE, CB, DC, MC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: pigeon en cocotte, lobster thermidor, tournedos Rossini. Res. nec. D Tue.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Dancing. Private parties. Closed Sun.–Mon. **(E) The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–2 a.m., Sun. 4–11. Br Sun. 11:30–3. **(I–M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L and D. Closed Sun. and holidays. **(M)** **AE, DC, MC, V.**

SAN MARCO—36 W. 52nd St. (246-5340). Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Free D parking after 5. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

"21" CLUB—21 W. 52nd St. (582-7200). Formal. American/Continental. Spcls: "21" hamburger, chicken hash, cobb salad. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 20–150. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, balak paneer.Res. sug. L Mon.–Sat. 11:30–3. D daily 5:30–11. Private parties for 30–150. Also**256 East 49th St.** (755-9100). L daily noon–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

DEVEREUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: salmon scaled in red and green sweet peppers, roasted and lightly smoked halved Maine lobster, pear roasted in caramel and chocolate sherbert. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. Prix fixe L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PASTA ROMA—315 W. 57th St. (265-5050). Casual. Italian. Spcls: 24 different pastas, angel hair Pasta Roma, salmon in champagne sauce. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 5:30–midnight. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E) Oak Room:** Dress opt. L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V**

NY ROMA'S—400 E. 57th St. (421-RIBS). Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. L Mon.–Sat. 11 a.m.–4. D Sun.–Thu. 4–1:20 a.m., Fri.–Sat. 4–3:20 a.m.. Pianist Tue.–Sat. **(I)** **AE, CB, DC, MC, V.**

P OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (373-7373). Jacket required. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Prix-fixe and a la carte menu. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

O ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L and D daily 11:30 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

NTIE YUAN—1191A First Ave., bet. 64th–65th Sts. (744-4040). Casual. Chinese. Spcls: Peking duck, crystal prawns, lobster soong, steamed salmon with coriander and scallions. Res. sug. L daily noon–4. D daily 4–midnight. **(M)** **AE, CB, DC.**

RDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(M)** **AE, CB, DC, MC, V.**

MELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. Outdoor cafe. **(I-M)** **AE, CB, DC, MC, V.**

RAMBA IV—1576 Third Ave., at 88th St. (876-3838). Casual. Mexican. Spcls: margaritas, chimichanga, fajitas, combination plates. Res. sug. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

RLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3:30–5:30. **AE, CB, DC, MC, V.**

TIA GREEK—308 E. 86th St. (628-9100). Casual. Greek. Spcls: shrimp tourkolimano, yuvetsi, dolmades, fresh red snapper. Res. nec. D only Tue.–Sun. 5–midnight. Greek music nightly. Closed Mon. **(M)** **AE, DC, MC, V.**

RELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: duck ravioli with porcini, mixed seafood grill, veal chop a la Milanese. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4:30. D Mon.–Sat. 4–midnight, Sun. to 11. Private parties for 20–200. **(M)** **AE, MC, V.**

AMAND—349 E. 86th St. (722-4610). Casaul. Belgian. Spcls: rabbit with cherry beer, waterzooie gantoise, quails with grapes and port. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11:30. **(M)** **AE, DC, MC, V.**

O CHOW—1278 Third Ave., bet. 73rd–74th Sts. (861-4350). Casual. Chinese. Spcls: tangerine beef or chicken, jumbo ginger shrimp, baby back ribs in scallion sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11:30 a.m.–3. D daily 3–midnight. **(I-M)** **AE, DC, MC, V.**

IDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC, V.**

BBON—24 E. 80th St. (861-4001). Jacket required. Continental/Japanese. Spcls: large prawns ala Kyoto, veal midoriyaki, lamb kocho. Res. sug. L Mon.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BERT'S—575 Park Ave., at 63rd St. (826-5911). Formal. American. Spcls: country captain chicken, roast duck with vegetable strudel, grilled lobster with leek, tomato and poblano sauce. Res. nec. L Mon.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, MC, V.**

IL BIANCO—1265 Third Ave., at 73rd St. (861-7700). Casual. Northern Italian. Spcls: angel hair pasta with lobster, shrimp and scallops in tomato sauce, assorted charcoal grilled fish, veal scallopini topped with mushrooms. Res. sug. L Mon.–Fri. noon–3.Br Sat.–Sun. 11:30 a.m.–4. D daily 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

ISLE OF CAPRI—1028 Third Ave., at 61st St. (223-9626; 758-1828). Casual. Italian home-cooking. Spcls: snapper, veal scallopini, cannaloni. Res. sug. L and D menu Mon.–Thu. noon–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KINSALE TAVERN—1672 Third Ave., at 94th St. (348-4370). Casual. Irish. Spcls: blackened salmon, sirloin steak, hamburgers, fresh fish, fresh vegetables. No res. L Mon–Fri. 11 a.m.–5. Br Sat.–Sun. noon–4. D daily 5–1:30 a.m. Bar til 4 a.m.**(I)** **AE, CB, DC, MC, V.**

LE BOEUF A LA MODE—539 E. 81st St. (650-9664). Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tue.–Sun. 5:30–11. Complete D. Closed Mon. **(M)** **AE, DC, MC.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LETIZIA—1352 First Ave., bet. 72nd–73rd Sts. (517-2244). Casual. Italian. Spcls: capretto, farfalle Amalfi, pastorale filante. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 2:30–11:30, Sat. 4–midnight, Sun. 2:30–10:30. Private parties for 75. **(M)** **AE, CB, DC, MC, V.**

LION'S ROCK—316 E. 77th St. (988-3610). Dress opt. American-continental. Spcls: crispy shrimp, Maryland crabcakes with tartare sauce, chicken pecan with honey mustard sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D daily 6–midnight. Br Sat.–Sun. 11:30 a.m.–3. Private parties. **(M)** **AE, CB, DC, MV, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D daily noon–11. Private parties 40–125. **(M)** **AE, CB, DC, MC, V.**

MARIGOLD—746 Madison Ave., bet. 64th–65th Sts. (861-8820). Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken pot pie. Res. sug. for D. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30 a.m.–4. **(M)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Tue.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.–Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MODO MIO—696 Madison Ave., bet. 62nd and 63rd Sts. (838-3725). Casual. Italian/tuscan. Spcls: pappardelle allo stracotto, ravioli casarecci al salmone affumicato, fegato di vetella alla salvia. Res. sug. L daily noon–4:30. D daily 5–11:30. **(M)** **AE, CB, DC, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American-steakhouse. Spcls: prime aged sirloin steak, chops, lobster, fresh fish, spa cuisine. Res. sug. D daily 5–11. Piano bar. **(M)** **AE, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: marinated langostine tails with zucchini salad, lasagna of lobster with spinach and basil, breast of duck with roasted celery and red currents. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

POLO GROUNDS—1472 Third Ave., at 83rd St. (570-5590). Casual. American. spcls: steaks, variety of pasta and chicken dishes. Br Sat.–Sun. noon–2. D daily 4–2 am. **(I)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. American. Spcls: seared sashimi tuna with coriander seeds, house smoked quail with yellow finn potato salad, Pacific salmon in horseradish crust. Res. sug. B daily 7 a.m.–10 a.m. Br Sat.–Sun. noon–3. L daily noon–2:30. D daily 6–10. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Jacket required. American. Spcls: venison chili, medallions of veal with wild mushrooms, steak. Res. sug. L Mon.–Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Br Sun. 11:30 a.m.–5. Music nightly from 9. **(I)** **AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, conift of duck, salmon fillet with sorrel sauce. Res. sug. D Mon.–Sat. 5:30–11:30, Sun.–Mon. to 10:30. Br Sun. 11:30–3:30. Pianist Mon.–Sat. and Br. **(M)** **AE, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

ROSSELLINI—1134 First Ave., bet. 62nd–63rd Sts. (486-6226). Dress opt. Northern Italian. Spcls: fettuccine Rossellini, salmon alla champagne. Res. sug. L Mon.–Sat. noon–4. Champagne and caviar Br Sun. noon–4. D daily 5–midnight. Pre-theatre D Mon.–Sat. 5-7. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 11:30 a.m.–4, Sun. from 11 a.m. Ent. Private parties. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American/French. Spcls: lobster and oyster pan roast, crisp squab with wide noodles and snow peas, Norwegian salmon with oriental greens, beef tenderloin with zucchini vermicelli. Res. sug. L Tue.–Sat. noon–2:30. Br Sun. 11:45 a.m.–3. D daily 5:30–10. Pianist. Private parties for 80. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th–88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: au bon appetti shrimp, crispy duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 2–11. **(I)** **AE, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

VOULEZ-VOUS—1462 First Ave., at 76th St. (249-1776). Casual. French. Spcls: choucroute, cassoulet, steak au poivre. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. 11:30–4. D daily 5:15–midnight. **(M)** **AE, CB, DC, MC, V.**

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Above 60th Street, West Side

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken, pan-fried salmon. No res. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4. D daily 5-midnight. **(M) AE, DC, MC, V.**

BRAZIL 2000—127 W. 72nd St. (877-7730). Casual. Brazilian/Portuguese. Spcls: feijoada, vatapa, churiasco, port alentejana with clams, mariscada. Res. sug. L daily noon-4. D Mon.-Sat. 4-midnight, Sun. to 10. Private parties for 50. **(M) AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon-3, Sun 10-3. D Mon.-Sat. 5:30-12:30 a.m., Sun. 5-11. **(M-E) AE, CB, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th-68th Sts. (874-2280). Casual. American. Spcls: grilled quail with sage and eggplant, sweet corn chowder, grilled jumbo scallops in saffron curried lobster sauce, roast leg of veal with wild mushrooms and rosemary. Res. sug. L Mon.-Fri. noon-3. Br Sat. noon-3, Sun. 11:30 a.m.-4. D Mon-Sat. 5:30-11:30, Sun. 6-10. Pianist Mon.-Sat. and Br Sun. **(M) AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, fajitas, combination plates. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4. D daily 4-midnight. **(I) AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon-4. Br Sat.-Sun. noon-4. D Sun.-Thu. 4-midnight, Fri.-Sat. to 1 a.m. Private parties for 50. **(M) AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st-62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: Cajun salmon, linguini fruitta de mare, grillade of chicken. B daily 7 a.m.-11:30 a.m. L daily 11:30 a.m.-4. Prix fixe Br Sun. noon-4:30. D daily 4-midnight. Pre-theatre D 5-7. Ent. **(M) AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Jacket required. Continental/soul. Spcls: barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.-Fri. 11:30 a.m.-4:30. D Mon.-Thu. 4:30-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. **(M) AE, MC, V.**

FINE & SCHAPIRO—138 W. 72nd St. (877-2874; 877-2721). Casual. Kosher Jewish. Spcls: chicken-in-the-pot, boiled beef, stuffed cabbage. L Mon.-Fri. 11 a.m.-3. D Sat.-Thu. 3-11:30, Fri. to 9. **(M) AE.**

FIORELLO—1900 Broadway, bet. 63rd-64th Sts. (595-5330). Casual. Italian. Spcls: duck ravioli with porcini, mixed seafood grill, veal chop a la Milanese, variety of antipasto. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4. D Mon.-Sat. 4-midnight, Sun. to 11. **(M) AE, MC, V.**

GRAPES—522 Columbus Ave., at 85th St. (362-3004). Casual. Continental. Spcls: grilled swordfish, seafood pasta, calamari and steamed vegetables. Res. sug. Br Sat.-Sun. 11 a.m.-5. D Sun.-Thu. 5:30-2 a.m., Fri.-Sat. to 3 a.m. Outdoor cafe. **(M) AE, CB, DC, MC, V.**

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. Br Sat.-Sun. noon-3:30. D Sun.-Thu. 5:30-11, Fri.-Sat. to midnight. Private parties for 25-30. **(M) AE, CB, DC, MC, V.**

LA KASBAH—70 W. 71st St. (769-1690). Casual. Morrocan/Kosher. Spcls: lamb tajine, couscous, grilled lamb, steak and chicken. Res. sug. L Mon.-Thu. 12:30-3:30, Sun. 1:30-4. D Mon.-Thu. 5-11, Sun. 4-11. Closed Fri. and Sat. **(M) AE.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th-75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Mon.-Fri. 9 a.m.-11 a.m. Br. Sat.-Sun. 10-4. L daily 11 a.m.-4. D Mon.-Thu. 4-midnight, Fri.-Sun. 4-1 a.m. **(I) AE.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Sun.-Thu. 4-2 a.m., Fri.-Sat. to 2:30 a.m.Pianist nightly. Private parties. **(M) AE, CB, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd-73rd Sts. (873-9400). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30 a.m.-4:30. D daily 5-2 a.m. Br Sat.-Sun. 10:30 a.m.-4. Enc. sidewalk café. **(M) AE, CB, DC, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th-81st Sts. (496-6280). Casual. American. Spcls: grilled loin of lamb chops with Michigan cherries and fresh mint, sauteed chicken breast with prosciutto and fontina cheese, grilled swordfish in tarragon sauce. Res. sug. Open Tue.-Fri. for B, L, tea, and D from 8 a.m.-11:30, Sat. 9 a.m.-11:30, Sun. 9 a.m.-5:30, Mon. 6-11:30. Also **1295 Madison Ave., bet. 92nd-93rd Sts.** (410-7335). **(M) AE, DC, MC, V.**

SOTO—250 W. 86th St. (787-4490/4491). Casual. Japanese. Spcls: seafood sukiyaki, grilled thinly sliced prime sirloin marinated in 9 flavor sauce, cooked vegetables rolled in deep fried breaded chicken with tonkatsu sauce - all dished cooked at table. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Fri. 5-11, Sat. 5:30-midnight, Sun. 4-10. Private party rooms. **(M) AE, CB, DC, MC, V.**

SUKI—433 Amsterdam Ave., bet. 80th-81st Sts. (496-8940). Casual. Japanese. Spcls: dinner box special, Japanese style fried flounder, beef yaki-iku. Res. nec. L Mon.-Sat. 12:30-2:30. D daily 5-11. Pre-theatre D 5-7. **(I) AE, CB, DC, MC, V.**

TROIKA—148 W. 67th St. (724-0709/0806). Jacket required. Russian. Spcls: beef stroganoff, chicken Kiev, pelmeni. Res. sug. L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 5-11. Live music Tue.-Sun. **(M) AE, CB, DC, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.-Sun. 11:30 a.m.-3:30. D Sun.-Thu. 5:30-midnight, Fri.-Sat. to 1 a.m. **(M) AE, CB, DC.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.-11 a.m. L daily 11 a.m.-4:30. D daily 4:30-10. S Sun.-Thu. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I) AE, DC.**

MICHAEL'S—2929 Ave. R (718-998-7851). Casual. Italian/American. Spcls: seafood, steaks, variety of veal dishes. D Mon.-Thu. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-11. Piano. **(I-M) AE, CB, DC, MC, V.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.-Thu. 11 a.m.-11, Fri.-Sat. to midnight. Free valet parking on premises. **(M) AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: sauteed quail and foie gras ravioli in soy and mushroom consomme, red snapper baked in saffron oil with watercress coulis.Res.nec. L Mon.-Fri. noon-2:30. Br Sat. noon-2:30, Sun. 11:30-2:30. D Sun.-Thu. 6:30-11, Fri.-Sat. 7-11:30. Pianist nightly. **(E) AE, CB, DC, MC, V.**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.-Thu. noon-10:30, Fri. to 11, Sat. 4-11. Complete D. Closed Sun. **(I). AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M) AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Dr. (718-482-0033). Dress opt. Continental/Seafood. Spcls: grilled quail breasts with wild mushroom ravioli, braised black bass with fennel and mushrooms, lobster with truffles and champagne sauce, sushi bar. Res. nec. L Mon.-Fri. noon-2:30. Br Sun. noon-3. D Mon.-Sat. 6-11, Sun. 5-10. Ent. Tue.-Sat. and Br Sun. Private parties for 300. **(E) AE, CB, DC, MC, V.**

OTHER EVENTS

COMPILED BY FLORENCE FLETCHER

RDEN VARIETY—It's a busy time for Madison Square Garden, what with the usual crowded sports calendar and some big concert names selling out the house. And now it's time for an annual highlight, the **National Horse Show.** Dates are 11/1–6, and the United States Equestrian Team will be coming up against competition from Canada, France, and West Germany, in international show jumping. There'll be dressage elegance demonstrated nightly by Margit Otto, the Olympic silver-medalist, and on opening night he parade of the international teams. Also note: on Thur., Puissance High Jump; on Sun., 3- and 5-gaited Saddlebred Championship. Evenings at 7:30, $8.50–$40; weekday matinees, $8.50; Sat. and Sun. at :30, $8.50–$28 (563-8300). These horses–and their riders—really love an audience! . . . More champions at the Garden, when **Benson & Hedges on Ice** arrives for a one-time-only performance, 10/29 at 8. The stars of the show, with a flock of Olympic medals among them, are Scott Hamilton, Debi Thomas, Brian Orser, Rosalynn Sumners, Toller Cranston, Tracy Wilson, Robert McCall, Lea Ann Miller, William Fauver, and Kathleen Schmelz. And there'll be no pickup band along for this visit—Peter Mansfield will conduct the American Symphony Orchestra in music that includes movie and Broadway sounds. $1 of every icket sold will go to benefit the Coalition for the Homeless, backing up a $100,000 corporate donation t the start of the tour. Tickets: $15–$35 (563-8300).

RE COMES HALLOWEEN, and with it—ready or not—he **Village Halloween Parade.** Great Snakes Alive is the theme of this year's 15th annual slither along Houston St. Only those in costume can line up on West St. at the corner of W. Houston at 6 on 10/31. At 7, the parade winds its way east on Houston St. to Sixth Ave., north to 14th St. and east on 14th St. to Union Sq. Large groups with a single theme can re-erve a space in the lineup by calling 914-758-519 . . . **Halloween '88** will take place on E. 10th St. on 10/31 at 6 p.m. Seven bands, fire eaters, dancing, performance artists, costume contests, devils, ood, and a tarot reading booth will be found between First and Second Aves. $15, 254-1109 . . . **Halloween n Richmondtown** means trick-or-treating through he Staten Island Restoration in costumes. 441 Clarke Ave., S.I. (718) 351-9414. 10/28, 3:30 to 5 p.m., $5, hildren $4 (rain date 10/29) . . . **All Hallows' Eve Campfire** also takes place at Richmondtown Restora-ion. Gather 'round the campfire from 8–11 and hear ocal ghost and tall tales. Reserve ahead (718-351-414. 10/29, 441 Clarke Ave., S.I., $6 . . . Nautical ace-painting and hat-making workshops will be the icket over the weekend at **South Street Seaport Museum;** also pumpkin decorating and storytelling, nd a "crossing the lines" ceremony on the *Peking,* ocusing on sailors' superstitions. Free with Museum dmission . . . A bit afield, up at Historic Hudson Valley's mansions Sunnyside, in Tarrytown, and Philipsburg Manor, in North Tarrytown (914-631-8200): **Legend of Sleepy Hollow Weekend,** 10/29, 30, 0–5. There'll by classic films of Washington Irving's cary story, as well as puppet shows and tours of the Old Dutch Church; $5, $4.50 seniors, $3 students.

RS AND FESTIVALS take on a decidedly autumnal air, with the Hudson River Sloop **Clearwater's Pumpkin Sail** into our neighborhood this Halloween week. The *Clearwater* is a festival all by itself, with its cargo of pumpkins, folk concerts, storytelling sessions, envi-onmental displays, and other entertainment, as it sails 50 miles down the Hudson, along with the sloops *ojourner Truth* and *Woody Guthrie.* The idea is to cele-rate the river and its history, point up the importance f maintaining its natural beauties and functions, and raise funds for educational programs. When the *Clearwater* is in port, visitors can take a tour, see aquariums with live fish, take a microscopic look at plankton. Ports-of-call in the city: 10/28, noon–2:30, at Roberto Clemente State Park, Bronx; 10/29, 11–3, 107th St. pier on the Harlem River; 10/30, noon–5, South Street Seaport (there'll be concerts during this stop); 10/31, 9–3, Brooklyn Bridge Esplanade . . . The **Calhoun School Book Fair,** 10/30, 11–5, features new and used books for all ages, records, tapes, sports gear, snacks and homebaked treats, hot apple cider, candy apples, and Halloween pumpkins. There'll be stories and puzzles, bookmaking and art, for youngsters who tire of browsing. At West End Ave. and 81st St. . . . The **Jewish Heritage Book Festival** takes over the Seventh Regiment Armory, Park Ave. and 67th St. 10/30, 31; Sun. 10–8, Mon. 10–6. Over a hundred booksellers, antiquarians, publishers, academic presses, and cultural institutions are participating, and the wares will be in English as well as Hebrew and Yiddish, largely by Jewish authors and on Jewish topics. Visitors can "Meet the Mavens" or listen to talks by such writers as Elie Wiesel (Sun., on "The Urgency of Literature") and Howard Fast (Mon., on "Uncivil Liberties)" Harold Brodkey will read a short story on Mon., and Theodore Bikel also performs on Mon. Admission to the festival is $5 ($7 for both days), seniors $3 (751-8880) . . . Try saying this one quickly: the **Great Packer Pumpkin Patch County Fair**—the annual event tossed by the Packer Collegiate Insitute of Brooklyn begins with a preview parade 10/28, noon–2, along Montague St. in Brooklyn Heights, the marchers including students from the school, 3–18. The fair itself is 10/29, Sat., 10–3, with a six-foot inflatable version of the Great Packer Pumpkin as guest of honor. There'll be games and food, prizes and a pumpkin contest, all at the school, 170 Joralemon St. . . . A festival of harvest events, the **Alley Pond Environmental Center's Autumn Jubilee** is on tap 10/29, 11–4, out at 228-06 Northern Blvd., Douglaston, L.I. (718-229-4000). You can sample and buy honey, pumpkins, apples. The kids can take part in craft projects, build a scarecrow, and talk to live animals in residence. There'll be mini-field trips to a windmill site and Alley Creek, origami instruction, a gift shop open for browsing, and an open membership meeting at 4, with refreshments. Free.

CALENDAR NOTES AT OCTOBER'S CLOSE also include some chances to learn something on many rather special subjects. For instance, the Wagner Society of New York will hold an appropriately day-long **Gotterdammerung Seminar,**10/30 at noon. Drop in at the Lillie Blake Auditorium, 45 E. 81st St., and hear a group of Wagnerian scholars, writers, and singers talk and argue about the monumental work, currently back in the Met repertoire. We like Jack Carlson's topic: "Hagen—a Portrait in Black." After a wine reception, at 5:45, there'll be a screening of "The Making of the Ring," a documentary about the Boulez-Chereau Bayreuth cycle. $25, plus $3 for the screening (749-4561) . . . Train buffs are invited to Roger Arcara's **Railway Nostalgia Movie Night,** 10/29 at 8, at the YMCA at 2244 Westchester Ave., the Bronx (914-638-3798). $7 at the door, and you'll see films about steam locomotives, early streamliners, Western trains, and a survey of the Third Avenue Elevated of yore. If you love the old trolley cars, you'll love the movies on these relics . . . Seven residences in Stapleton, S.I., are open to view 10/30, noon–4, for **Abodes Abound, the Sale of the Century, by the Mud Lane Society** (for the renaissance of Stapleton). It's a house tour of these 19th-century homes, all of them currently on the market, which span 100 years and add to the town's Victorian village/seaport atmosphere. Tickets are $5 (718-981-8949); you can get them at the starting point, 308 St. Paul's Ave. opposite Trinity Lutheran Church at the bus stop.

A GOOD CAUSE can mean a good event. Some are for watching, others are for taking part in, and all of them give us a chance to help. The young people at the **Greenwich Village Neighborhood School are marching—for UNICEF and "people who are in need of bread and water,"** according to Douglas and David's letter. Their date is 10/31, and you'll see these caring students around their school, which is at 219 Sullivan St., and in the Washington Square Park area singing songs and hoping you'll help. It's 1:15–2:15 . . . **Outreach Project's Edward R. Byrne Memorial Walk on Drugs,** 10/30, begins at 10 a.m. at the Waterfront Crab House, Long Island City, and travels 6.2 miles over the Queensboro Bridge and back, the sponsors donating funds to Outreach in memory of Officer Byrne, who was killed in a drug-related case. Outreach provides services for 3,000 New Yorkers in its five locations, and invites late-registrants to call 718-847-9233 or 441-3430 . . . **Cajun Halloween** has snagged Garrison Keillor as guest M.C. for its benefit dinner dance, benefiting the **World Music Institute,** 10/28 at 8, at the Hotel Pierre. This is the organization that presents a regular program of concerts of traditional and contemporary music from around the world—note our concert listings each week. Music for the evening will be by Beausoleil of Louisiana and the Ardoin Family, with Canray Fontenot and Alphonse "'Boisec" Ardoin. $175, or $75 for dancing only (988-8934, 206-1050) . . . **You Get What You Pay For!!** This is the third **Cystic Fibrosis Foundation Bachelor Bid Auction,** 10/26, 6–11 p.m., at the Marriott Marquis. Len Cariou will be on hand (not as a bachelor—his wife, Heather Summerhayes, will be there, too), and if you're a woman guest, you can bid for Robin Leach, Alberto, Alex Donner, Terry Hanratty, and several whose names you mightn't recognize but who are highly biddable. $40, $50 (986-8783) . . . This one maybe belongs in our Halloween listings above, but it *is* a benefit—**Creative Time's Halloween Party,** "in the caverns of the Brooklyn Bridge Anchorage," where so many of the performance-arts group's "collaborations" take place. Jack-o' lanterns carved by guest artists, fire-eaters, an Estee Lauder makeup boutique, horror films shown on the walls, fortunetellers, a "monster-couture fashion show in drag"—all on the spooky agenda, and hosts are Amanda Burden, John Epperson, and John Torreano. 7:30, cocktails and a candelabra dinner, with "eccentric entertainment"; $250. At 10, a dance party (presumably more subdued); $29.99 for just the dance. You should wear "drastic dress or black tie (619-1955).

TOURS

NEW YORK WALK-ABOUT—10/30 at 11 and 2, **Millionaires' Row (Part 2), The Mighty Tycoons.** Meet on the S.E. corner of Fifth Ave. and E. 78th St. 10/30 at 2, **Old New York Civic Center, Beyond the City Gates.** Meet on Broadway and Fulton St. (facing St. Paul's Chapel); $7. Call for information: 212-582-2015 (weekdays) or 914-834-5388 (evenings, weekends).

ADVENTURE ON A SHOESTRING—10/29 at 3, tour Beekman Place and Sutton Place, the most prestigious addresses in midtown and home to Garbo, Kissinger, and Irving Berlin. Call for meeting place (265-2663); $5.

ROOSEVELT ISLAND—Tour with the Roosevelt Island Historical Society and the R.I. Operating Corporation. 10/29 at noon, meet at Tramway Plaza on the Island (from 59th St.). Focus is on history and the local landmarks, with a chance to see the interior of the Octagon Tower (832-4540). Free.

THE MUNICIPAL ART SOCIETY—10/29 at 1: Morningside Heights. Author John Taurenac visits Morningside Park, Grant's Tomb, St. John the Divine, the Grotto Church and more; $12. Call 935-3960 to reserve.

OTHER EVENTS

TOURS WITH THE 92ND STREET Y—Advance registration is required (996-1105). Also call about out-of-town tours. All these 10/30: 1-4, The Upper West Side; $14. 1-4, Flatbush; $10. 1-4, Jewish Harlem; $20. 12-2:30, The Boulevard: The Plans and Reality; $10. 1-4, Corporate Lobbies and Indoor Ecology; $10. 1-4, Permanent New Yorkers; $15. 11-3, The Erie Canal and the Growth of New York; $10.

PEDDLER'S PACK WALKING TOUR—Last of season: 10/30 at 1, Lower East Side Historic Conservancy walk, beginning in the theater at 97 Orchard St. (between Delancey and Broome Sts.) with an introductory program; a costumed actor-guide takes over for the tour of the Lower East Side—Hester St., public baths, a yeshiva. $12, children $6 (431-0233).

HUNGRY PEDALERS—Gourmet Bicycle Tours. 10/30 at 8:15 a.m.: "Staten Island Ramble." See Rosebank, the Richmondtown Restoration and scenic beach and rural landscapes, while snacking on route; about twenty miles with some steep hills. Meet at South Ferry; (595-5542 or 222-2243). Fee: $12 or $20 for two; on day of tour, $15 or $25. Buy your own food.

MIDTOWN EAST—"The Outdoor Sculpture & Landmark Building Walking Tour;" every Sat. at 1 through Dec. Meet at E. 42nd St. and First Ave. for a comprehensive tour of 26 landmarks, well-known buildings, and sculptures. $12; call for information (348-3854).

UPPER WEST SIDE—10/30 at 1:45; Jean Fischer and Arthur Marks *tell the* "West Side Story" *as they visit* famous homes, Lincoln Center, the synagogue Sheareth Israel, and Strawberry Fields. Meet at the Metropolitan Opera House, Columbus Ave. and 63rd St.; $30. Call 734-8224 to reserve.

SPORTS

FOOTBALL— Jets, Giants Stadium, E. Rutherford, New Jersey (212-421-6600). 10/30 at 1: vs. Pittsburgh. $20.

HOCKEY—Rangers, Madison Square Garden (563-8000). 10/26 at 7:30: vs. Philadelphia; 10/30 at 7:30: vs. Pittsburgh. $11–$30 . . . **Islanders,** Nassau Veterans Memorial Coliseum, Uniondale, Long Island (516-794-4100). 10/25 at 8:05: vs. Toronto; 11/1 at 8:05: vs. Winnipeg. $10–$28 . . . **New Jersey Devils,** Byrne Arena, E. Rutherford, New Jersey. (201-935-6050). 10/25 at 7:45: vs. Buffalo; 10/28 at 7:45: vs. Hartford; 11/1 at 7:45: vs. Philadelphia. $12–$20.

STEPS—Computer Run, 10/30 at 10 a.m. Runners of all ages and paces are invited to participate in this 5-mile run, which begins on West Drive at W. 67th St., near Tavern on the Green. NYRRC, 860-4455. $6–$15.

BASKETBALL—Madison Square Garden (563-8000). Pre-season: 10/25 at 7:30: vs. Los Angeles Lakers. $10–$25.

BOXING—Madison Square Garden (563-8000). 10/27 at 7:30. Live card of professional bouts. $10–$20.

HORSE RACING—Aqueduct Fall Meeting through 12/31 (718-641-4700). Daily except Tue.; post time at 12:30. $2.00, Grandstand; $5, Clubhouse. Featured: 10/29, New York Stallion Series; 10/30, First Flight Hdcp.

COMPILED BY EDNA LAROCHE

CHILDREN

BIG APPLE CIRCUS—The Big Apple Circus Meets the Monkey King. Joining the show this year is the Nanjing Acrobatic Troupe from China. East meets West in a mystical spot where horses and sea lions play alongside dragons and dancing lions. 10/27–1/2. 10/27, 28 at 7:30; 10/29, 30 at 12:30 and 4; 11/2, 3 at 7:30. Trump Tent at Damrosch Park, Lincoln Center, 65th St. and Amsterdam Ave. (391-0767). $10–$50.

ALICE IN WONDERLAND—The Prince Street Players bring the Cheshire Cat and the Mad Hatter to life in this musical production. 10/30 at 1:30 and 3:30. 92nd St. Y, 1395 Lexington Ave. (427-6000). $8.

HALLOWEEN AFTERSCHOOL GHOULS—New York Ghosts: Which Witch is Which? A presentation of New York witch and ghost tales. Come in your Halloween costume and get a trick-or-treat grab bag. 10/31 at 3:30. The New York Historical Society, 170 Central Park West (873-3400, ext. 246). $2–$5, reserve.

CHILDREN'S FAIR—Outdoor rides, candy, balloons, and games for ages 3–10. 10/28 at noon. The Brick Presbyterian Church, 92nd St. between Park and Madison Aves. Free.

HALLOWEEN FUN HOUSE—Fun and games for ages 2–8. 10/29 at noon. The Brownstone School, 128 W. 80th St. (874-9736). Children $2.50; adults free.

HOWLING HALLOWEEN PARTY—A haunted hall, pie-eating contest, pumpkin bowling and candle shoot-outs await 3–13 year-olds. 10/31 at 4. Cathedral of St. John the Divine, After-School Center, 1047 Amsterdam Ave. (316-7530). $2.

PLAY IT SAFE—A Halloween puppet show that addresses safety. 10/28, 31 at 10:30 a.m.; 10/25 at 10 a.m. and 11:15 a.m.; 10/26 at 10:30 a.m. and 1. Public School 125, 425 W. 123rd St. (877-7356 or 724-0677). $3.

HALLOWEEN FAIR—Food, a clown, games, and a sing-along with Tony Soriano. 10/29 at 10 a.m. Broadway Presbyterian Cooperative Nursery School, Broadway at 114th St. $2.

COSTUME PARTY—A bake sale, raffle, games, and Madeline the Magician. 10/29 at 2. The Jack and Jill School at St. George's Church, 209 E. 16th St. (475-0855). $3.

PARKS AND RECREATION CELEBRATE HALLOWEEN—Manhattan: 10/31 at 4: **Riverside Park Halloween Party.** Soldiers and Sailors Monument, Riverside Drive and W. 90th St. Costumed children, ages 4–6. 10/31 at 5: **Play It Safe in Union Square Park.** E. 17th St. and Broadway. Children ages 5–17 must be accompanied by an adult. 408-0217. **The Bronx:** 10/29 at 7:30: **Halloween Haunts.** Van Cortlandt Park, Mosholu Ave. and Broadway. 10/30 at 1: **Halloween Monsters and Masks.** Crotona Park Nature Center, Charlotte St. and Crotona Park East. 822-4288. **Brooklyn:** 10/29 at noon: **Halloween Festival and Haunted Walk.** Prospect Park Nethermead. 10/27 at 6: **Haunted Walk.** Fort Greene Park, Dekalb Ave. and Cumberland St. 718-965-8950. **Queens:** 10/29, 30 at 11 a.m.: **Stellar Monster Gathering,** Flushing Meadows Corona Park, register in front of the Passerelle Bldg. 718-699-4243. **Staten Island:** 10/29 at 4:30: **Soul Patrol: Halloween Walk.** Richmondtown parking lot, off Clark Ave. 718-816-5456.

RE-CREATING RADIO—A workshop where children ages 7–14, will explore the "Golden Days" of radio. Various types of radio drama will be introduced during this series. *10/29: Mystery.* Workshops are from 10 a.m.–11:30 a.m. The Museum of Broadcasting, 1 E. 53rd St. (752-4690). Adults, $3; children, $2, advance tickets recommended.

LITTLE PEOPLE'S THEATRE COMPANY—*Cinderella* and *Goldilocks and the Three Bears* will be performed every Sat. and Sun., through 11/20, at 1:30 and 3 respectively. The Courtyard Playhouse, 39 Grove St. (765-9540). $6, reserve.

EEYORE'S—Margaret Burke will read a special selection of spooky tales for ages 3–6. 10/30 at 11 a.m.: 2212 Broadway at 79th St. (362-0634); 10/30 at 12:30: 25 E. 83rd St. (988-3404) . . . Robert Kraus will conduct a "Draw-a-Long." Take a notebook and pencil. 10/30 at 1: 2212 Broadway; 10/30 at 3: 25 E. 83rd St. Free.

PINOCCHIO—Michael Taubenslag Productions. 10/30 at 1, 2:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $4.50, reserve.

THE SECRET GARDEN—Theaterworks presents a musical based on the classic by Frances Hodgson Burnett. 10/29, 30 at 12:30. Promenade Theater, Broadway at 76th St. (677-5959). $10, $14.

FILMS—*The Boy Who Left Home to Find Out About the Shivers.* A fairy tale about a boy who doesn't know what it's like to be scared. *Halloween is Grinch Night.* Whoville is under attack from the Grinch and his ghost-laden wagon. 10/29 at 12:30 and 3. Museum of Broadcasting, 1 East 53rd St. (752-7684). Children, $2; adults, $4. . . . **The Picture Train,** an eight-week Asian/American series for children ages 6–11. 10/26 at 4; 10/29 at 2:30: *Pandas: A Gift From China; Otters: Clowns of the Sea; The Eagle and Moon; Monkeys Fish the Moon.* Through 11/26. Chatham Square Branch of the Public Library, 33 E. Broadway. Free . . . **Old and New,** a series of rarely seen films for ages 2–8. 10/29 at 11 a.m.: *The Goose Girl; In The Street.* Collective for Living Cinema, 41 White St. (925-2111). $1; adults, $2.

WALLABY'S RAINBOW CIRCUS—The character Reggie discovers she wants to be a circus performer, but doesn't know how to go about it. There's also a live on-stage rock band. Every Sat. and Sun. at 3:30, through 6/89. Truck Warehouse Theater, 79 East 4th St. (254-5060). $3.50; adults $5.

PUPPET PLAYHOUSE—*Captain Dan & Conrad.* A Halloween special with ventriloquist Dan Ritchard. 10/29, 30, at 11 a.m. and 1. Murphy Center at Asphalt Green, 555 East 90th St. (369-8819). $3, reserve.

THE MAGIC FISHBONE—A musical based on a story written by Charles Dickens. Every Sat. through 11/19, at 1 and 3:30; Sun. 11/20 at 3:30 only. Hartly House Theatre, 413 W. 46th St. (666-1716). $5, reserve.

PUPPETRONICS—A "hands on" exhibition of life-sized marionettes, through 10/27 from 11 a.m.–8. The Market at Citicorp Center, 53rd St. and Lexington.

13TH STREET REPERTORY COMPANY—The Beast, A musical based on *Beauty and the Beast.* 10/29, 30 at 1 and 3. $4. There will be a special performance on 10/31 at 7, with a party to follow. $6. 50 W. 13th St. (675-6677).

THE MONSTER MASH—Face-painting and storytelling. 10/31 at 5. The Brooklyn Children's Museum, 145 Brooklyn Ave. (718-735-4400). $2, reserve.

PRIESTO! A MAGIC SPECTACULAR—Father Jerry Jecewitz will pay tribute to the magic of Harry Houdini. 10/29 at 7:30. St. Matthias, Catalpa Ave. between Onderdonk and Forest Aves. (718-821-6447), in Ridgewood (the Brooklyn-Queens border). $6.

PETER AND THE WOLF/THE FROG PRINCE—The famous fairy tales are told with life-sized marionettes and are accompanied by music. Every Sun. at 1 and 3. The Puppetworks, 287 Third Ave. at Carroll St., Park Slope, Brooklyn (718-834-1828). Children, $3.75; adults, $4 (reserve).

CHILDREN'S FALL FESTIVAL—Games, pony rides, hayrides, farm animals and a magic show. Come in costume and join the parade. 10/29 at 11 a.m. Queens County Farm Museum, 73-50 Little Neck Parkway (718-347-FARM), Floral Park, Queens. $2.

NINA JAFFE—A program of Native American myths, tales, songs, and ghost stories. 10/29 at 1 and 3. The Armor Hall at Wave Hill, W. 249th St. and Independence Ave. (549-3200), Riverdale, Bronx. $3–$5.

CENTRAL PARK PROGRAMS—Belvedere Castle: Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 10/29 at 3: A Haunted Halloween Tour. Costumes recommended; children and adults Free, reserve.

MUSEUM OF THE CITY OF NEW YORK—Native New Yorkers—"A family workshop examining Native American customs and rituals." 10/29 at 2. **Carnival of Toys**—Features circus scenes and a procession o vehicles en route to the fairgrounds; also, an array o toys including the "Humpty Dumpty Circus," with a ring, a tent, a cast of clowns, animals, acrobats, cas iron wagons, carts, and more; through 10/30. Fifth Ave. at 103rd St. (534-1672). Hours: Tue.–Sat., 10 a.m.–5, Sun. and holidays, 1–5. Free with admission adults, $3; children, $1; families, $5.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). Museum will be closed from 10/17–10/31 for installation of forthcoming exhibit

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000, ext. 232). Movies for young viewers and their families. 10/29 at 3: Frankenstein, followed by a demonstration of make up special effects for horror films. $1; Adults, $3. Register, reserve.

NEW YORK HALL OF SCIENCE—47-01 111th St., Flushing Meadow-Corona Park (718-699-0005). 10/29, 30 at 2 and 3: *Blockbuster Magic.* Bob McAllister teaches the art of illusion. Wed.–Sun., 10 a.m.–5. Admission Adults, $2.50; children, $1.50.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor 1000 Richmond Terr. (718-273-2060). 10/29 at 11 a.m.: A 4-hour costume party. Children can have their faces painted, enjoy a magic show and watch films. $5 adults, $3. Reserve.Hours: Wed.–Fri., 1–4; also,Sat.–Sun., holidays, 11 a.m.–5. $2.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave (718-735-4400). 10/26 at 3:30: Skeleton Sketches 10/27 at 3: Storytelling; 10/28 at 3: Rub a Dub Dub 10/29 at 1:30 and 3: Beauty and the Beast by Puppetworks Inc.; 10/30 at 1:30: Speaking Spirits. Hours daily except Tue. 2–5 p.m.; weekends and holidays 10 a.m.–5.

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ase check hours and talent in advance. Many places forced to make changes at short notice.

POP/JAZZ

GRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd ts. (242-9066). 10/26: Rebecca Kane Group. 10/27: ouise Pecoraro Group. 10/28, 29: Ricky Ford Quaret. 10/30: Melvina. 10/31: Blues Nite with Marty oberts. **AE, CB, DC.**

DLAND—2745 Broadway, at 105th St. (749-2228). estaurant with live jazz. 10/26: Vanessa Rubin and er Trio. 10/27: Mike Clark Qt. with Jack Wilkins nd Chip Jackson. 10/28, 29: Earl Coleman Quintet. ets Mon.–Sat. at 9, 10:30 and midnight, Sun. at 6, :30, and 9. **AE, CB, DC, MC, V.**

E NOTE—131 W. 3rd St. (475-8592). Through 0/30 at 9 and 11:30: Jazz-singer Carmen McRae. 0/31: James Williams All-Stars. 11/1–6: Angela Boill. "After Hours ..." the Justin Robinson Quartet lay Tue.–Sun. after last set till 4 a.m. **AE.**

BOTTOM LINE—15 W. 4th St. (228-7880). 10/26: ddie Rabbitt; Caroline Doctorow. 10/28: The 'Kanes; Darden Smith. 10/29: The Uncle Floyd how. 10/31: Harry Dean Stanton and Michael Been. 1/1: The Tom Grant Band. **No credit cards.**

ADLEY'S—70 University Pl., at 11th St. (228-440). Through 10/29: John Hicks Duo. 10/30: The anny Moore Trio. 10/31–11/5: Jack Wilson with eter Washington. Sets from 9:45. **AE, CB, DC, MC, V.**

FE 43—143 W. 43rd St. (869-4200). 10/26 from –9: "Autumn Jazz in New York" featuring singer oseanna Vitro and the Ken Werner Trio with guest axophonist Joe Lovano. **AE, CB, DC, MC, V.**

FE GIANLUCA—2124 Broadway at 74th St. (877-381). The latest jazz spot on the Upper West Side. 0/26: Anne Phillips Sings Anne Phillips. 10/27: The ew York Voices. 10/28, 29: The Carol Britto Trio. 0/31: The Widespread Jazz Orchestra. Mon.–Thu. –midnight, Fri.–Sat. 9:30–1:30 a.m. **AE, MC, V.**

RLOS 1—432 Sixth Ave., at 10th St. (982-3260). upper club. Through 10/30: Geri Allen Trio. 10/31: 'Big" Nick Nicholas Quartet. 11/1–6: Lester Bowie uintet. Tue.–Thu. and Sun. at 9 and 11, with an xtra show on Fri. and Sat. at 12:30 a.m. **AE, CB, DC, MC, V.**

LE TAVERN—355 W. 14th St. (924-0275). 10/27: ill Santiago, Eddie Green, Mark Elliot, Janet Sham nd Vincent Gottschalk. 10/29: Eileen Ivers, Joanie adden and Mary Coogan. **No credit cards.**

TUESDAY'S—190 Third Ave. (533-7902). hrough 10/30: Mark Murphy. 10/31: Les Paul Trio. 1/1–6: Susannah McCorkle. Shows Sun.–Thu. at 8 nd 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

TIES—89 South St., Pier 17, South St. Seaport. 693-0777). Through 11/5: Thu. and Sat. from 9–1 .m., Fri. 8–midnight: Jazz-clarinetist Rick Hardeman nd his Quartet play mainstream and swing classics. **AE, CB, DC, MC, V.**

RTUNE GARDEN PAVILION—209 E. 49th St. (753-101). Chinese restaurant with pianist Peter Nickolin laying show tunes before "Jazz In The Evening" rogram featuring 10/26–30: Jaki Byard; 11/1–6: George Cables with Frank Morgan. Sets Mon.–Sat. at 9:30 and 11, Sun. at 7 and 8:30. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 10/26, 27: Hal Schaefer. 10/28, 29: Hal Schaefer Trio. 10/30: Dave Berkman. **Upstairs:** 10/28 at 8: "One Man Band" with James Lecesne; followed by Thos Shipley at 10, and Tommy Koenig "The Living Experiment" at 11:45. 10/29 at 7:30: Marta Sanders; followed by Cabaret with Tina Fabrique and Joe Buffington at 9:30 and 11:30. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 10/26: Mark Sganga Trio. 10/27: Mark Soskin Trio. 10/28: Carla White Quintet. 10/29: Judy Barnett Quartet. 10/31: Holloween with Jason 'N' Grayson. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. Through 10/29: Pianist Junior Mance with Marty Rivera on bass. 10/30, 31: Pianist Harry Connick, Jr. 11/1–5: Pianist Kenny Baron. **AE, MC, V.**

MANILA—31 W. 21st St. (627-5558). Philippine restaurant. 10/27–29: Ken Werner Quartet with Roseanna Vitro, Raftzo Harris and Tom Rainey, Thu.–Sat. from 10. **AE, DC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 11/12: Maureen McGovern, Tue.–Sat. at 9 and 11. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St. (864-8832). 10/26: Adam Rogers. 10/27: Ben Perowsky. 10/28, 29: McCoy Tyner. **AE, CB, DC, MC.**

RAKEL—231 Varick St. (929-1630). French restaurant. Pianist Joel Forrester plays every Mon.–Tue. from 9–midnight. Jazz-pianist Skip Weinstock takes over on Wed. from 8–midnight and Skip Weinstock Trio with David Phillips and Danny Mallon every Thu. 9–midnight, Fri.–Sat. from 9:30–12:30 a.m. **AE, CB, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Big Band. Thu.: Balaban and Cats Dixieland. Fri.: Red Blazer Dixie Dance Band. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged All-Stars; Samulano Trio with Corky D. Mon.: Rob Scott and his New Deal Swing Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 10/26: Innocence; Concrete Jungle; Tour de Force. 10/28: Sonic Youth; Die Kreuzen.10/29, 31: Southside Johnny and the Jukes. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 10/26: The Elevator Men. 10/27: Pet Taxi with David Gross. 10/28: The Rookies. 10/29: BAC with Tony Bruno. 10/30: The Worms. 10/31: Robert Ross Band. 11/1: War Babies with Mark Newman. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 10/30: Cedar Walton, Herold Land, Buster Williams, and Micky Roker. 10/31: Gil Evans. 11/1–6: Jim Hall Quartet. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 10/27–29: The Persuasions. 11/3–5: The Dells. Thu. at 9 and 11, Fri.–Sat. at 9 and midnight. **AE, DC, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). Through 11/19, Wed.–Fri. at 9, Sat. at 9 and 11: The Jimmy James Show. 10/31 at 9: A Musical All-Star Tribute to Charlie Palmieri. **Terrance:** Through 10/30, 11/1–6: Jay Leonhart Duo. 10/31: Gail Wynters with Bill Mays and Jay Leonhart. Sun.–Thu. from 10–2 a.m., Fri.–Sat. to 3 a.m.**Comedy Stop at the Top** (982-9292). 10/28, 29: Noo Yawk Tawk - improvisational comedy troup; Randy Credico. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 10/30: The Kenny Burrell Quartet. 10/31: Mel Lewis and the Jazz Orchestra. 11/1–6: The Teddy Edwards Quartet. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

VISIONES—125 Macdougal St. (673-5576). 10/26, 27: Bill Frisell Quartet. 10/28: Jim De Angelis and Tony Signa Qt. 10/29: Judi Silverman. 10/30: Bobby Previte Electric Quartet. 10/31: Bobby Sanabria and Ascension. Sets at 9:30 and 11:30, Sun., Tue.–Thu., with an extra set on Fri. and Sat. at 1 a.m. **AE, MC.**

THE WEST END—2911 Broadway (666-9160). Jazz, Tue.–Sun. from 9. 10/26–30: The "Big" Nick Nicholas Quintet. 10/31: "Comedy Out of Control" with Steve Solis, Jedda Jones and others. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 10/29: Pianist John Campbell with Ruby Braff on cornet and Jack Lesberg on bass. 10/31–11/5: Guitarist Gary Sargent with Ruby Braff and Michael Moore on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 10/26: The Uptown Horns. 10/27: Tailgators Ben Vaughn and the Catheads. 10/28: Katie Webster and Eddie Kirkland. 10/29: Mighty Sam and Tommy Principato. 10/31: Zachary Richard/Loup Garou. 11/1: Teo and the New York Blues All-Stars with Bobby Radcliff, Robert Ross and the Holmes Brothers. Also **The Lone Star Cafe Roadhouse, 240 W. 52nd St.** (245-2950). 10/26: Wavy Gravy and Zero. 10/27: Dream So Real; Young Neal and the Vipers. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. 10/26: Comedian Richard Belzer. 10/27–30: Comedian Rick Aviles. 11/3–6: Comedian Jake Johanssen. Tue.–Thu. and Sun. at 8, Fri. at 8 and 10:30, Sat. at 9 and 11:30. Every Tue.–Thu., Sun. at 9:30, Sat. at 7: All-Star Comedy Show. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, and Gary Lazer. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.–Thu. the fun starts at 9, Fri.–Sat. at 9 and 11:30. **AE, MC, V.**

SOLUTIONS TO LAST WEEK'S PUZZLES

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NIGHTLIFE

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott, Sun.-Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.-Sat.from 5:30-7:30: Pianist Johnny Andrews. Wed.-Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 10/26: Comedian Terry Day and magician Imam. 10/27: Terry Day and magician Torkova. 10/28, 29: Comedians Vincent Gerardi and Jack Young. 10/25: Showcase. Tue.-Thu. at 9:30, Fri.-Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 10/30: Billiam Coronel, Patty Rosborough, Bill Rutkoski, and Bob Shaw. Sun.-Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 8, 10 and 12:15 a.m. **AE, MC, V.**

DANCING

CHEVY'S—27 W. 20th St. (924-0205). Manhattan's hottest fifties and sixties rock-and-roll dance club and diner. Open Mon.-Wed. 5-1 a.m., Thu. to 3 a.m., Fri. 5-4 a.m., Sat. 9-4 a.m. **AE, MC, V.**

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 11/5: The Mike Cerrati Trio alternating with singer-pianist Tommy Furtado, nightly, except Sun. and Mon., from 8-3 a.m. **AE, CB, DC.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Tue.-Thu. from 9, Fri.-Sat. from 10. **AE, DC.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.-Sat. 7:30-midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.-Thu. from 7:30-1 a.m., Fri.-Sat. from 8-1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.-Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 10/26, 27: Gato Barbieri. 10/28, 29: Abeti. 10/31: Pe De Boi. **AE, CB, DC, MC, V.**

CABARET

ALCAZAR DE PARIS—234 W. 43rd St. (840-9500). Paris comes to Broadway with France's most popular cabaret dinner show, a non-stop high-kicking musical revue directed and choreographed by Larry Vickers. Shows Mon.-Sat. at 9. **AE, MC, V.**

THE BALLROOM—253 W. 28th St. (244-3005). Every Wed.-Sat. at 6:30: Blossom Dearie. 10/26-29, Tue.-Sat. at 9 and 11: Singer Barbara Cook. 11/1-12, Tue.-Wed. at 9, Thu.-Sat. at 9 and 11: Karen Akers. **AE, MC, V.**

DANNY'S SKYLIGHT ROOM—at the Grand Sea Palace, 346l W. 46th St. (265-8133). 10/26, 27 at 9, 10/28, 29 at 8 and 11: *Everything the Traffic Will Allow,* musical revue by Denis Markell and Douglas Bernstein. **AE, DC, MC, V.**

DUPLEX—55 Grove St. (255-5438). Cabaret-piano bar. 10/26: Gregg McCord; *Full Frontal Radio,* comedy revue. 10/27: Alice Louise Hedberg; John McLaughlin. 10/28, 29: Chuck Macklin; *It's Not Just Comedy* .....10/30: Alice Louise Hedberg; Robert Tate. 10/31: *Leather & Flather* featuring Meg Flather and Christian Daizey. 11/1: Rita Ashdale; Cindy Soltoff. Shows at 8 and 10, with an extra show Fri. and Sat. at midnight. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 10/26: Impressionist-singer Michael McQuary; Singer-impersonator Mr. Ruby Rims. 10/27: Sally Mayes; Mara Getz. 10/28: Jamie deRoy; Nancy Timpanaro. 10/29: Heather Macrae; Lois Sage. 10/30: Jill Cohen. 10/31: Miss Lurain Penny and Friends. 11/1: Greta. Shows at 8:30 and 11. **No credit cards.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Resta rant-cabaret. 10/26: Georgia McEver and Paula Mey with pianist Steve Ross. 10/27: Bob Stewart with pi nist Buddy Barnes. 10/28: Barbara Silberman with p anist Robert Marks. 10/29: Judy Kreston and Dav Lahm. 10/31: Molly Scates with pianist Colin R moff and Joe Wilder on trumpet. **AE, CB, DC, MC,**

JASON'S PARK ROYAL—23 W. 73rd St. (874-8091 Through 11/13: *Get Happy! The Music of Harold Arle* a new revue starring Denise Lor, Herb Downer, J seph Neal, and Vanessa Shaw. Shows Tue.-Thu. at Fri.-Sat. at 8 and 10, Sun. at 5 and 8. **AE, CB, DC, MC,**

LESLIE'S—117 W. 58th St. (765-1427). Italian resta rant. 10/26: 6-2-5 Trio. 10/27: Singer Michele M son. 10/28, 29: Singer Phillip Harrington. Shows at p.m. **AE, CB, DC, MC,**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Roon** Through 11/12: Andrea Marcovicci sings *Love Son From the Theatre,* Tue.-Thu. at 9:15, Fri.-Sat. at 9: and 11:15. **Rose Room:** Singer-pianist Buck Buc holz plays every Sun. from 5:30-11. **AE, CB, DC, MC,**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. ar First Ave. (355-7300). **Top of the Tower:** Piai lounge with spectacular panoramic views of Manha tan. Singer-pianist Bill Zeiffero plays every Tue.-S from 9:30. **AE, CB, DC, MC,**

CARLYLE—Madison Ave. and 76th St. (744-160 **The Cafe Carlyle:** 11/1-12/31, Tue.-Sat. at 10 a midnight: Bobby Short returns for the season. **Beme mans Bar:** Through 10/29: Singer-pianist Ron Whyte, Tue.-Sat. from 9:30-1 a.m. 11/1-12/3 Jazz-pianist Barbara Carroll. **AE, CB, DC, MC,**

OMNI PARK CENTRAL—Seventh Ave. and 55th S (757-4441).**Notes:** Pianist-singer-songwriter She Peiken plays Tue.-Thu. from 8:30-12:30 a.m. Eve Fri. and Sat. from 9-1 a.m., dance the night away *the Peter Valentine Group.* **AE, CB, DC, MC,**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Bar Montparnasse:** Through 11/19: Jazz pian Larry Vuckovich, Mon.-Sat. 5-9, followed by t Helcio Milito Trio, Tue.-Sat. 9-1 a.m. **AE, CB, DC, MC,**

SHERATON PARK AVENUE—45 Park Ave., at 37th (685-7676). **Judge's Chamber:** *Through Octob* Pianist Rich Siegel with Bob Renino on ba Wed.-Thu. from 7:30-12:30 a.m., Fri.-Sat. fro 9-1:30 a.m. **AE, CB, DC, MC,**

PIANO ROOMS

CAFE SAN MARTIN—1458 First Ave., at 76th St. (28 0470). Continental/Spanish restaurant with pian Bullumba, nightly from 7:30-midnight. **AE, MC,**

DON'T TELL MAMA—343 W. 46th St. (757-078 10/26: Sherwood & Snider; Adrienne Tolsch. 10/2 Valerie Charles; RSVP.. The Vocal Group. 10/2 RSVP... The Vocal Group. 10/29: People with Ai Theater Workshop; Anne Rickenbacker. 10/30: A nie Dinerman; Tony Vellela. 10/31: Shalit & Fre man. 11/1: Jeff Matson; Michael Wolff. **No credit carc**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant It ian restaurant. Singer-pianist Charles DeFore Mon.-Sat. 10-2 a.m. **AE, MC,**

MRS. J'S SACRED COW—228 W. 72nd St. (873-406 Restaurant-piano bar with pianists Drew Cooke, Pa Sportelli, and Roy Glover alternating Mon.-Sat. fro 8. **AE, CB, DC, MC,**

NICKELS—227 E. 67th St. (794-2331). Casually-el gant American restaurant-piano bar with singer-pi nist Lee Glantz playing jazz favorites and requests e ery Wed. and Sat. from 8, Clint Hayes takes over Tue., Thu. and Fri. **AE, DC, MC,**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). ano bar-restaurant. Mon., Wed., Thu.: Andy Monr Tue.: Bonnie Macleod. Fri.: Buck Buckholz. Sat.: D Riddle. Sun.: George Cotton. **AE, DC, MC,**

STELLA DEL MARE—346 Lexington Ave. be 39th-40th Sts. (687-4425). Singer-pianist Al Johnson performs anything from Broadway shows jazz, Mon.-Fri. from 6-11. **AE, CB, DC, MC,**

RADIO
HIGHLIGHTS

COMPILED BY CATHY HAINER

Wed., Oct. 26

0/WNCN—Saint-
ëns: *Carnival of the*
imals; **Zelenka:** Sonata
. 5 in F.

NYC—Larsson: *Little*
enade; **Svendsen:** Sym.
. 2.

QXR-AM/FM—
umann: Sym. No. 4.

0/WNCN—
bussy: Danses Sacreé
rofane for Harp and
ch.; **Mozart:** Flute Qt.
. 4 in A.

4/WQXR-
1/FM—Bach:
fonia Concertante in
Copland: *Our Town;*
te.

0/WNCN—Bach:
cata and Fugue in d;
an: Etudes in Minor
s, Op. 39, No. 10.

0/WNCN—
enbach: *Orpheus in the*
derworld: Ov.; **Haydn:**
Sonata in E-Flat.

0/WNCN—Los
geles Philharmonic.
ver Knussen,
ductor. **Bainbridge:**
ncertante for Solo
oe and Ensemble;
ehr: *Musical Offering.*

0/WNCN—
wsthorne: Sym. No.
owell: *Rapsodie*
re.

5/WQXR-
1/FM—Handel: Cto.
osso in g, Op. 6, No. 6;
ndelssohn: Sym. No.
'Italian."

6/WQXR-
1/FM—"McGraw
l Young Artists
wcase." Robert
rman, host.

00/WNCN—
nited Nations Day
ncert." Richard
ynge, conductor.
Strauss: *Till*
enspiegel, Op. 28;
lliamson: *The*
play: Suite; **Ravel:** *La*
se; **Verdi:** *La Traviata:*
mpre Libera"; **Lehár:**
Merry Widow:
llia."

Thur., Oct. 27

0/WNYC—Bach:
. for Violin in E;
meau: *Les Cyclopes:*
onversation of the
ses."

NYC—Britten:
ata in C for Cello and Piano; **Bartok:** Cto. for Violin and Orch., No. 2.

WQXR-AM/FM—Prokofiev: Violin Cto. No. 1.

4:00/WNCN—Bach: Orchestral Suite No. 3 in D; **Kreisler:** *Aubade Provençale.*

4:04/WQXR-AM/FM—Britten: *Matinees Musicales;* **Schuman:** *Papillons;* **Bach:** Sym. for Double Orch. in E-Flat.

5:00/WNCN—Godard: *Suite,* Op. 116; **Puccini:** *Turandot:* "Nessun dorma."

7:00/WNCN—Bach: Partita for Violin Solo No. 2 in d; **Poulenc:** *Elégie.*

WNYC—"Chamber Music Society of Lincoln Center." **Ives:** String Qt. No. 1; **Mozart:** String Qt. in D; **Chausson:** Cto. for Violin, Piano, and String Qt. in D, Op. 21.

WQXR-AM/FM—"Ensembles of the Philharmonic." Martin Bookspan, host.

8:00/WNCN—Beethoven: Qt. No. 11 in f, Op. 95; **Gershwin:** Second Rhapsody for Piano and Orch.

8:05/WQXR-AM/FM—Paganini: *Balletto Campestre;* Sonata "Maria Luisa."

Fri., Oct. 28

3:00/WNCN—Tchaikovsky: *Romeo and Juliet*; **F. Couperin:** Concert Royal No. 4 in e.

WNYC—Haydn: Sym. No. 102.

4:00/WNYC—Bartok: Rhapsody for Violin and Orch.; **Martinu:** Trio in F for Flute, Cello, and Piano.

4:04/WQXR-AM/FM—Parker: *A Northern Ballad;* **Rodrigo:** *Three Spanish Pieces*; **Ravel:** *Miroirs:* "Une barque sur l'ocean."

5:00/WNCN—Puccini: *Turandot*; **Boyce:** Sym. No. 2 in A.

7:00/WNCN—Tchaikovsky: *Sleeping Beauty*, Op. 66: Suite; **Handel:** Sonata for Violin and Continuo in d.

WNYC—"High Performance."

8:05/WQXR-AM/FM—Beethoven: Sym. No. 3.

9:00/WNCN—"Great Performances." English National Opera. Peter Robinson, conductor. **Gilbert and Sullivan:** *The Mikado.*

9:06/WQXR-AM/FM—The San Francisco Symphony Orchestra. Edo de Waart, conductor; cellist Michael Grebanier. **Handel:** Organ Cto. No. 4; **Hindemith:** Cello Cto.; **Dvorak:** Sym. No. 6.

Sat., Oct. 29

10:00 a.m./WNCN—Mendelssohn: Sonata for Piano No. 1 in E, Op. 6; **Mozart:** Sym. No. 27 in G.

WNYC—Vaughan Williams: *Toward the Unknown Region;* Romance for Harmonica and Orch.; "The Poisoned Kiss" Ov.

10:04 a.m./WQXR-AM/FM—Kodaly: *Dances From Galanta;* **Albeniz:** *Cantos de Espana.*

11:00 a.m./WNCN—Grieg: "Holberg" Suite, Op. 40; **Handel:** *Berenice:* Minuet.

11:04 a.m./WQXR-AM/FM—Britten: "Simple" Sym.; **Chopin:** *Six Polish Songs.*

12:00/WNCN—Beethoven: Sonata for Piano No. 14 in C-Sharp, Op. 27, No. 2, "Moonlight"; **Parcham:** Solo for Recorder and Lute.

WNYC—Walton: Sym. No. 1.

12:04/WQXR-AM/FM—Saint-Saëns: *Carnival of the Animals;* **Widmann:** Dances and Galliards.

1:00/WNCN—Mozart: Cto. for Piano No. 20 in d; **Haydn:** Qt. in C, Op. 33, No. 3, "Bird."

WNYC—Revueltas: *The Night of the Mayas;* **Canteloube:** *Songs of the Auvergne.*

WQXR-AM/FM—"Saturday Afternoon at the Opera." **J. Strauss:** *Die Fledermaus* (Sutherland, Price, Nilsson, Vienna Philharmonic/von Karajan).

4:04/WQXR-AM/FM—Fauré: "Dolly" Suite; **Bach:** Cello and Piano Sonata No. 2 in D.

5:04/WQXR-AM/FM—Mozart: Sym. No. 31; **Beethoven:** Sextet in E-Flat.

6:00/WNCN—Verdi: *Il Trovatore:* "Anvil Chorus"; **Albinoni:** Cto. in F, Op. 10, No. 10.

8:00/WNCN—Szymanowski: Sym. No. 3, Op. 27, "Song of Night"; **Schubert:** Rondo Brillant for Violin and Piano, Op. 70.

8:04/WQXR-AM/FM—The Cleveland Orchestra. David Zinman, conductor; pianist Horacio Gutierrez. **Ives:** *Decoration Day;* **Mozart:** Piano Cto. No. 19; **Elgar:** Sym. No. 1.

9:00/WNCN—Beethoven: Cto. for Piano No. 5 in E-Flat, Op. 73, "Emperor"; **Auber:** *Bronze Horse,* Ov.

Sun., Oct. 30

10:00 a.m./WNCN—"Classic Guitar." **Castelnuovo-Tedesco:** Cto. for Guitar in D, Op. 99; **Giuliani:** Variations, Op. 7.

WNYC—Mozart: String Qt. No. 9; **Beethoven:** Sym. No. 5.

10:04 a.m./WQXR-AM/FM—Tchaikovsky: Violin Cto. in D; **Mozart:** Strings Qt. in A for Clarinet and Strings.

11:00 a.m./WNCN—Debussy: *La Mer;* **Bach:** Sonata for Viola da Gamba and Harpsichord No. 3 in g.

WNYC—"Richter and Britten Play Mozart."

1:00/WNCN—Chicago Symphony Orchestra. Esa-Pekka Salonen, conductor; pianist Stephen Hough. **Haydn:** Sym. No. 78 in c; **Bartok:** Cto. for Piano No. 3; **Nielsen:** Sym. No. 4, "The Inextinguishable."

WNYC—"The Opera Box."

WQXR-AM/FM—Beethoven: Sym. No. 5; **Stravinsky:** *Petrouchka:* "Three Scenes."

3:04/WQXR-AM/FM—The New York Philharmonic. Zubin Mehta, conductor; violinist Isaac Stern. **Mozart:** Violin Cto. in G; **Davies:** Violin Cto. No. 2; **Brahms:** Sym. No. 2.

4:00/WNCN—Bach: *Cantata*: "Hunting" and "Sheep May Safely Graze"; **Schubert:** Rondo for Piano 4 Hands in A, Op. 107.

6:00/WNCN—Kreisler: *Liebeslied;* **Boismortier:** Sonata for Bassoon in d, Op. 50, No. 4.

7:00/WNCN—Bach: Cto. for 2 Violins in d; **Grieg:** Symphonic Dance in A, Op. 64.

8:00/WNCN—Beethoven: Qt. No. 4 in c, Op. 18, No. 4; **Delibes:** *Sylvia:* Act III.

8:05/WQXR-AM/FM—"Metropolitan Life Opera House." **Giordano:** *Andrea Chenier* (Marton, Carreras, Zancanaro, Hungarian State Orch./Patane).

Mon., Oct. 31

3:00/WNCN—Vaughan Williams: Fantasia on a Theme by Tallis; **Glinka:** *Kamarinskaya.*

WNYC—Kreisler-Scott: *Lotus Land;* **Holst:** *The Planets.*

WQXR-AM/FM—Kodaly: *Peacock Variations.*

4:00/WNCN—Holst: *Planets,* Op. 32; **Soler:** Fandango in d; **Falla:** *Three-Cornered Hat:* "3 Spanish Dances."

4:04/WQXR-AM/FM—Ravel: Piano Cto. in G; **Elgar:** Introduction and Allegro for Strings.

5:00/WNCN—Copland: *John Henry;* **Geminiani:** Cto. Grosso in d, Op. 3, No. 4.

WQXR-AM/FM—Mozart: Piano Sonata No. 17, "Trumpet"; **Bach:** Cto. for Violin and Oboe.

7:00/WNCN—Schubert: Sym. No. 8 in b, "Unfinished"; **Dussek:** Sonata for Piano in D, Op. 69; **Debussy:** Preludes, Book No. 1, "La cathédrale engloutie."

WNYC—"Evening Music." **Prokofiev:** *Ivan the Terrible.*

8:05/WQXR-AM/FM—Vieuxtemps: Violin Cto. No. 5; **Hindemith:** "Mathis de Mahler" Sym.

9:06/WQXR-AM/FM—The Boston Symphony Orch. Yuri Temirkanov, conductor; pianist Malcolm Frager. **Mozart:** *The Marriage of Figaro:* Ov.; Piano Cto. No. 24; **Rimsky-Korsakov:** *Scheherazade.*

Tue., Nov. 1

3:00/WNCN—Beethoven: Sonata for Piano No. 14 in C-Sharp, Op. 27, No. 2, "Moonlight"; **Liszt:** *Mazeppa*; **Mozart:** Cassation No. 2 in B-Flat.

WNYC—Bernstein: *Fancy Free;* **Shostakovich:** String Qt. No. 4 in D, Op. 83.

4:00/WNCN—Bach: Cantata, "Hunting"; **Altenburg:** Cto. for 7 Trumpets in C.

5:00/WNCN—Rimsky-Korsakov: *Snow Maiden:* "Dance of the Tumblers"; **Bach:** *Anna Magdalena Notebook,* "Little Suite."

6:00/WNCN—Chopin: Fantaisie Impromptu in c-Sharp, Op. 66; **Mozart:** Country Dances in B-Flat.

7:00/WNYC—"Mostly Mozart." **Stravinsky:** Serenade in A; **Mozart:** Sonata in F; Sonata in B-Flat; **Bach:** Italian Cto. in F; **Mozart:** Sonata in D.

9:00/WNCN—Beethoven: Sym. No. 7 in A, Op. 92; **Anonymous:** 16th-Century French Dances.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Charles Dutoit, conductor.

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ss otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

COMPILED BY JENNIFER SEABURY

Weekdays, OCTOBER 26–28 and 31 and NOVEMBER 1

② **WCBS**	975-4321
④ **WNBC**	664-4444
⑤ **WNYW**	535-1000
⑦ **WABC**	887-7777
⑨ **WWOR**	(201) 330-2153
⑪ **WPIX**	949-1100
⑬ **WNET**	560-2000
㉑ **WLIW**	(516) 454-8866
㉛ **WNYC**	669-7800
Ⓗ **HBO**	512-1208
Ⓜ **CINEMAX**	512-1208
Ⓝ **UPTOWN**	304-3000
Ⓢ **SHOWTIME**	708-1600

Closed-caption programming is indicated (cc).

Please note: Because of seasonal programming adjustments, schedules are extremely subject to last-minute changes.

6:00 a.m.
② *Business This Morning*
④ News
⑤ *Plastic Man*
⑦ *World News*
⑨ *Snorks*
⑪ Wed.: *Open Mind*
Thu.: *Aprenda Ingles*
Fri.: *Tom and Jerry*
Mon.: *Insight*
Tue.: *Tom and Jerry*
⑬ *New Jersey Network News* (except Mon.)
Mon.: *Currents*
Ⓗ Wed.: **Movie:** *The Quest*
Ⓜ Fri.: **Movie:** *On a Clear Day You Can See Forever*
Tue.: **Movie:** *My Friend Irma*
Ⓢ Wed.: **Movie:** *Superman II*

6:15 a.m.
Ⓜ Thu.: **Movie:** *The Man Who Never Was*

6:30 a.m.
② ④ News
⑤ *Popeye*
⑨ *Popeye*
⑪ *Tom and Jerry*
⑬ *MacNeil/Lehrer* (except Mon.)
Mon.: *Growing a Business*
Ⓗ Fri.: *Tales of Washington Irving*
Tue.: *Divorced Kids' Blues*
Ⓜ Mon.: **Movie:** *Miss Sadie Thompson*
Ⓢ Thu.: *Clown White*
Fri.: *Divorced Kids' Blues*

6:40 a.m.
Ⓗ Thu.: *The Phantom of the Opera*
Mon.: *Tales of Washington Irving*

6:45 a.m.
㉑ *A.M. Weather*

7:00 a.m.
② *This Morning*
④ *Today*
⑤ *Good Day New York*
⑦ *Good Morning America*
⑨ *Beverly Hills Teen*
⑪ *Smurfs*
⑬ Mon.: *All About TV*
㉑ *Lilias, Yoga, and You*
㉛ *Ohayo! New York*
Ⓜ Wed.: **Movie:** *The Slugger's Wife*
Ⓢ Mon.: *The Magical Trip Through Little Red's Head*
Tue.: *A Desperate Exit*

7:30 a.m.
⑨ *Jetsons*
⑪ *Jem*
⑬ *Sesame Street*
㉑ *Body Electric*
Ⓗ Wed.: *The Adventures of Tom Sawyer*
Thu.: *Tales of Little Women*
Fri., Mon.: *The Adventures of Tom Sawyer*
Tue.: *Tales of Little Women*
Ⓢ Thu.: **Movie:** *Greystroke: The Legend of Tarzan, Lord of the Apes*
Fri.: **Movie:** *Broadway Danny Rose*

8:00 a.m.
⑨ *Gumby*
⑪ *G.I. Joe*
㉑ *Sesame Street*
Ⓗ Wed.: **Movie:** *The Gospel According to Vic*
Thu.: **Movie:** *Poltergeist II: The Other Side*
Fri.: **Movie:** *The Heart Is a Lonely Hunter*
Mon.: **Movie:** *Lovesick*
Tue.: **Movie:** *Promises in the Dark*
Ⓜ Thu.: **Movie:** *Kill the Umpire*
Mon.: **Movie:** *Please Don't Eat the Daisies*
Tue.: **Movie:** *Jaws: The Revenge*
Ⓢ Mon.: *The Legend of Sleepy Hollow*
Tue.: **Movie:** *The Quest*

8:30 a.m.
⑨ *My Little Pony*
⑪ *Bionic Six*
⑬ *Mister Rogers*
Ⓜ Fri.: **Movie:** *The Two-Headed Spy*
Ⓢ Wed.: **Movie:** *Moonlight*
Mon.: *Paul Simon's Graceland: The African Concert*

9:00 a.m.
② *Superior Court*
④ *Geraldo*
⑤ *Family Medical Center*
⑦ *Live With Regis and Kathie Lee*
⑨ *Care Bears*
⑪ *The Munsters*
⑬ *Sesame Street*
㉑ *Instructional School Service* (concludes at 3)
㉛ *Body Pulse* (except Tue.)
Tue.: *Homestretch*
Ⓜ Wed.: **Movie:** *The Wind and the Lion*
Ⓢ Fri.: *Little Miss Perfect*

9:30 a.m.
② *The Judge*
⑤ *Divorce Court*
⑨ *I Dream of Jeannie*
⑪ *Rhoda* (except Fri.)
Fri.: *Lucky Luke*
㉛ *Body Electric*
Ⓗ Wed.: **Movie:** *Guilty Conscience*
Thu.: *More Best of Not Necessarily the News*
Ⓜ Thu.: **Movie:** *Dragnet*
Tue.: *Judge Reinhold and Demi Moore*

10:00 a.m.
② *Family Feud*
④ *Sale of the Century*
⑤ *Hour Magazine*
⑦ *Sally Jessy Raphaël*
⑨ *People Are Talking*
⑪ *Alice*
⑬ Wed., Thu.: *America's Political Parties*
Fri.: *Evening at the Pops*
Mon.: *Masterpiece Theatre*
Tue.: *Mystery! The Return of Sherlock Holmes*
㉛ Wed.: *American Interest*
Thu.: *Images/Imagenes*
Fri.: *Another View*
Mon.: *Art Forum*
Tue.: *Cityscope*
Ⓗ Mon.: **Movie:** *The Dresser*
Tue.: **Movie:** *Guess Who's Coming to Dinner?*
Ⓜ Mon.: **Movie:** *The Train Robbers*
Tue.: **Movie:** *Making Mr. Right*
Ⓢ Wed.: **Movie:** *The Pleasure of His Company*
Thu.: **Movie:** *Wrath of God*
Fri.: **Movie:** *Dirty Dingus Magee*
Mon.: **Movie:** *The Pleasure of His Company*
Tue.: **Movie:** *The Sunshine Boys*

10:15
Ⓗ Fri.: **Movie:** *'night, Mother*

10:30 a.m.
② *New Card Sharks*
④ *Classic Concentration*
⑪ *Eight is Enough*
㉛ Wed.: *World Chronicle*
Thu.: *Hello Austria*
Fri.: *Tony Brown*
Mon.: *Black Forum*
Tue.: *State of the Arts*
Ⓗ Thu.: *Defence of the Realm*
Ⓜ Fri.: **Movie:** *My Fair Lady*

11:00 a.m.
② *Price Is Right*
④ *Wheel of Fortune*
⑤ Wed.: **Movie:** *McMillan: Blues for Sally M*
Thu.: **Movie:** *McCloud: Colorado Cattle Caper*
Fri.: **Movie:** *McMillan: Cop of the Year*
Mon.: **Movie:** *McMillan: No Hearts No Flowers*
Tue.: **Movie:** *McCloud: Return to the Alamo*
⑦ *Growing Pains*
⑬ ㉛ *Bill Moyers' World of Ideas*
㉑ *3-2-1 Contact*
Ⓗ Wed.: **Movie:** *Lovesick*
Ⓜ Wed.: **Movie:** *Robin and Marian*

11:30 a.m.
④ *Win, Lose, or Draw*
⑦ *Home*
⑪ *Carson's Comedy Classics*
⑬ *Learn to Read*
㉛ *New York City Votes*
Ⓜ Thu.: **Movie:** *The Model and the Marriage Broker*
Mon.: **Movie:** *13 Rue Madeleine*
Ⓢ Fri.: **Movie:** *The Long Hot Summer*

NOON
② ⑨ News
④ *Super Password*
⑦ *Ryan's Hope*
⑪ *Harry O*
⑬ Wed.: *Innovation*
Thu.: *GED*
Fri.: *Rutgers Forum*
Mon.: *Inside Albany*
Tue.: *GED*
㉛ Wed.: *In Search of the Trojan War*
Thu.: *Upstairs, Downstairs*
Fri.: *Fueling the Future*
Mon.: *Lonesome Pine*
Tue.: *New York Screening Room II*
Ⓗ Thu.: **Movie:** *The Diary of Anne Frank*
Fri.: *Kids in Crisis*
Mon.: **Movie:** *Innerspace*
Tue.: **Movie:** *Sheena*
Ⓜ Tue.: **Movie:** *Crime and Punishment*
Ⓢ Wed.: *Paul Simon's Graceland*
Thu.: **Movie:** *Dancers*
Mon.: **Movie:** *The Golden Child*
Tue.: **Movie:** *The Washington Affair*

12:30
② *Young and the Restless*
④ *Scrabble*
⑤ *All in the Family*
⑦ *Loving*
⑬ Wed.: *Deutsch Direkt*
Thu.: *Buongiorno Italia*
Fri.: *Russian Language and People*
Mon.: *A Vous La France*
Tue.: *Espana Viva*

1:00
④ *Days of Our Lives*
⑤ *Bewitched*
⑦ *All My Children*
⑨ *Cannon*
⑪ *Trapper John, MD*
⑬ Wed.: *You Can Write Anything*
Thu.: *More Books From Cover to Cover*
Fri.: *Emma and Grandpa*
Mon.: *Up Close and Natural*
Tue.: *The Big A*
㉛ Wed.: *Mystery!: Cause Célèbre*
Thu.: *Troupers*
Fri.: *Window on World TV*
Mon.: *Next Summer*
Tue.: *Masterpiece Theatre: A Perfect Spy*
Ⓗ Wed.: *Cinema Workshop*
Fri.: **Movie:** *Transylvania 6-5000*
Ⓜ Wed.: **Movie:** *80 Steps to Jonah*
Mon.: **Movie:** *Welcome to 18*

1:30
② *Bold and the Beautiful*
⑤ *Gilligan's Island*
⑬ Wed.: *Where the Presidential Candidates Stand on the Issues*
Thu.: *Assignment: The World*
Fri.: *All Fit With Slim Goodbody*
Mon.: *All About You*
Tue.: *Well, Well, Well With Slim Goodbody*
Ⓗ Wed.: **Movie:** *Flowers in the Attic*
Ⓜ Thu.: **Movie:** *Sail a Crooked Ship*
Fri.: **Movie:** *The Sandpiper*
Tue.: **Movie:** *Dangerous Moves*
Ⓢ Wed.: **Movie:** *Improper Channels*
Mon.: **Movie:** *Greystroke: The Legend of Tarzan, Lord of the Apes*
Tue.: **Movie:** *Hurry Sundown*

2:00
② *As the World Turns*
④ *Another World*
⑤ *Popeye*
⑦ *One Life to Live*
⑨ *Barnaby Jones*
⑪ *Best Talk in Town*
⑬ *Madeleine Cooks*
㉛ Wed.: *Dancer*
Thu.: *Bradshaw On: The Family*
Tue.: *New York Screening Room II*
Ⓗ Thu.: **Movie:** *Breaking Away*
Mon.: *Coming Attractions*
Tue.: **Movie:** *Playing For Keeps*
Ⓢ Thu.: **Movie:** *Wild Thing*

2:30
⑤ *Real Ghostbusters*
⑪ *Tom & Jerry*
⑬ *Julia Child & Compan*
㉛ Fri.: *Window on War*
Mon.: *Focus on Europe*
Ⓗ Fri.: **Movie:** *Amityville: The Demon*
Mon.: **Movie:** *One Crazy Summer*
Mon.: *Original Max Talking Headroom Show*

3:00
② *Guiding Light*
④ *Santa Barbara*
⑤ *Alvin*
⑦ *General Hospital*
⑨ *Sweethearts*
⑪ *Ghostbusters*
⑬ *Frugal Gourmet*
㉑ *Mister Rogers Neighborhood*
㉛ Wed.: *Madeleine Cook*
Thu.: *Make Yourself at Home*
Fri.: *European Montag*
Mon.: *All About TV*
Tue.: *This Old House*
Ⓗ Wed.: *Atlantic Records 40th Anniversary: Part II*
Ⓜ Wed.: **Movie:** *The World's Greatest Lover*
Thu.: **Movie:** *Hiding Out*
Mon.: **Movie:** *Cry of the Werewolf*

S Wed.: *Gleason*
Fri.: *The Magical Trip Through Little Red's Head*

3:30
5 *Ducktales*
9 *Dating Game*
11 *Yogi Bear*
13 21 *Sesame Street*
31 *Video Music Box*
M Fri.: **Movie:** *The 49th Man*
Tue.: **Movie:** *Dark Horse*

4:00
2 *On Trial*
4 *Donahue*
5 *Double Dare*
7 *Oprah Winfrey Show* (except Thu.)
Thu.: *Afterschool Special: Tattle: When to Tell on a Friend*
9 *Love Connection*
11 *C.O.P.S.*
H Wed.: **Movie:** *The Quest*
Thu.: *The Phantom of the Opera*
Fri.: *Tales of Washington Irving*
Mon.: **Movie:** *Princess*
Tue.: *Divorced Kids' Blues*
S Wed.: *Jo's Song*
Thu.: *The Steadfast Tin Soldier*
Fri.: *Divorced Kids' Blues*
Mon.: *Witch's Sister*
Tue.: *A Desperate Exit*

4:15
M Mon.: **Movie:** *Little Shop of Horrors*

4:30
2 *People's Court*
5 *Finders Keepers*
9 *Newlywed Game*
11 *Fun House*
13 *Mister Rogers*
21 *Square One TV*
31 Wed.: *Innovation*
Thu.: *Pro & Con*
Fri.: *European Journal*
Mon.: *Looking East*
Tue.: *Sneak Previews*
H Mon.: *The Worst Witch*
M Wed.: **Movie:** *Face of a Fugitive*
S Wed.: **Movie:** *I Own the Racecourse*
Thu.: **Movie:** *The Sheriff and the Satellite Kid*

5:00
2 4 7 News
5 *Different Strokes*
9 *Magnum P.I.*
11 *Little House on the Prairie*
13 *Square One TV*
21 *Sesame Street*
31 *New York City Votes*
H Thu.: **Movie:** *Blake Edwards' That's Life!*
Fri.: **Movie:** *The Great Santini*
Tue.: **Movie:** *Florida Straits*
M Thu.: *Les Paul*
Fri.: *John Lennon*
Tue.: **Movie:** *My American Cousin*
S Fri.: *Little Miss Perfect*
Tue.: *High School Narc*

5:30
2 News
5 *Facts of Life*
13 *3-2-1 Contact*
31 *City Comment*
H Wed.: **Movie:** *Princess*
S Mon.: *The Ugly Duckling*

5:45
31 *News From City Hall*

Weeknights, OCTOBER 26–28 and 31 and NOVEMBER 1

WED., OCT. 26

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gong Show*
13 *New Jersey Network News*
21 *Newton's Apple*
31 Italian Programming (concludes at 8)
H **Movie:** *Three Amigos!*
M **Movie:** *Kramer vs. Kramer*
S *Hail! Hail! Rock N' Roll*

6:30
2 7 News
5 *Family Ties*
11 *Hollywood Squares*
13 21 *Nightly Business Report*

7:00
2 *Win, Lose or Draw*
4 5 News
7 *Jeopardy*
9 *Cosby*
11 *Cheers*
13 *Peter Batty World War II Specials*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 *New Family Feud*
5 *Current Affair*
7 *Entertainment Tonight*
9 *Kate and Allie*
11 News
21 *World of Survival* "The Lily Trotter"

8:00
2 *Van Dyke Show*
4 *Unsolved Mysteries*
5 *The Secret Identity of Jack the Ripper*
7 *Growing Pains*
9 *A Team*
11 **Movie:** *Hemingway* (1988). Part I—Part II plays 10/27 at 8. Stacy Keach, Josephine Chaplin.
13 *MacNeil/Lehrer*
21 *The Mind*
31 *Dark Shadows*
H **Movie:** *Weeds*
M **Movie:** *The Shadow Riders*
N **Movie:** *A New Leaf*
S *Brothers*

8:30
2 *Annie McGuire*
7 *Head of the Class*
31 *EastEnders*
S *It's Gary Shandling's Show*

9:00
2 *The Equalizer*
4 *Night Court*
7 *Wonder Years*
13 *The Mind*
21 *Mr. Smith Goes to Washington*
31 *The Second Epidemic: AIDS Untold Stories*
S **Movie:** *Beverly Hills Cop*

9:30
7 *Wonder Years*

10:00
2 *Wiseguy*
4 *Tattingers* (See John Leonard's review in this issue.)
5 9 11 News
7 *Crimes of Passion*
13 *U.N. Day Concert 1988*
31 *South Africa Now*
H *First & Ten: The Bulls Mean Business*
M **Movie:** *The New Centurions*
N **Movie:** *Love in the City*

10:30
11 *Odd Couple*
31 *Window on War*
H *The Hitchhiker*

11:00
2 4 7 News
5 *M*A*S*H*
9 *Benny Hill*
11 *Cheers*
21 *Mark Russell Comedy Special*
31 *Hellenic TV U.S.A.*
H *Lip Service*
S *Comedy Club Network*

11:30
4 *Tonight Show*
5 *Taxi*
7 News
9 *Morton Downey*
11 *The Honeymooners*
13 *Bill Moyers' World of Ideas*
21 *Alive From Off Center*
S **Movie:** *Forbidden World*

11:35
2 *Night Heat: Innocents*

11:45
M **Movie:** *The Retaliator*

MIDNIGHT
5 *Late Show*
7 **Movie:** *Johny Concho* (1956). Frank Sinatra.
11 *Star Trek*
13 **Movie:** *A Canterbury Tale* (1944). Eric Portman, Sheila Sim.
21 *Nightly Business Report*
N **Movie:** *The Lightship*

12:10 a.m.
H **Movie:** *Flowers in the Attic*

12:30 a.m.
4 *David Letterman*
9 *Alfred Hitchcock Presents*
21 *Bill Moyer's World of Ideas*

12:45 a.m.
2 **Movie:** *A Time to Triumph* (1986). Patty Duke, Joseph Bologna.

12:50 a.m.
S **Movie:** *Less Than Zero*

1:00 a.m.
5 *Archie Bunker*
9 *Joe Franklin Show*
11 *Twilight Zone*
21 *Nova*

1:20 a.m.
M **Movie:** *Dangerous Moves*

1:30 a.m.
4 *Later With Bob Costas*
5 *One Day at a Time*
11 News

1:45 a.m.
7 News
H **Movie:** *Hollywood Vice Squad*

2:00 a.m.
5 *Look at Me Now*
9 *Home Shopping Overnight*
11 *White Shadow*
13 *Nova*

2:05 a.m.
2 *USA Today*

2:15 a.m.
7 **Movie:** *The McCullochs*

2:30 a.m.
4 *Group 1 Medical*
5 *Improv Tonight*

2:35 a.m.
2 *Nightwatch*
S **Movie:** *Half Moon Street*

3:00 a.m.
4 *New Liars Club*
5 **Movie:** *Nickelodeon* (1976). Ryan O'Neil, Burt Reynolds.
11 *Perry Mason*
13 *Solve It*
M **Movie:** *The Mountain Men*

3:30 a.m.
4 *Relatively Speaking*
13 *Landscape of Geometry*
H **Movie:** *Running Scared*

4:00 a.m.
4 *Ben Casey*
7 *Branded*
11 *Streets of San Fransisco*

4:10 a.m.
S *Hail! Hail! Rock N' Roll*

4:30 a.m.
7 *The Avengers*

4:40 a.m.
M **Movie:** *Busted Up*

5:00 a.m.
4 *Gidget*
11 *Rhoda*
13 *Portrait of a Family*

5:20 a.m.
H *Lip Service*

5:30 a.m.
4 *Body by Jake*
5 *I Love Lucy*
7 *Morning Stretch*
11 News
13 *Portrait of a Family*

THU., OCT. 27

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gong Show*
13 *New Jersey News*
21 *Newton's Apple*
31 Italian programming
M **Movie:** *Baby...Secret of the Lost Legend*

6:30
2 7 News
5 *Family Ties*
11 *Hollywood Squares*
13 21 *Nightly Business Report*
S **Movie:** *Greystroke: The Legend of Tarzan, Lord of the Apes*

7:00
2 *Win, Lose or Draw*
4 5 News
7 *Jeopardy*
9 *Cosby*
11 *Cheers*
13 *Peter Batty World War II Specials*
21 *Contact: Long Island*
H **Movie:** *Innerspace*

7:30
2 *Wheel of Fortune*
4 *New Family Feud*
5 *Current Affair*
7 *Entertainment Tonight*
9 *Kate and Allie*
11 News
21 *World of Survival:* "Stickleback"
M **Movie:** *Welcome to Eighteen*

8:00
2 *48 Hours*
4 *Cosby Show*
5 **Special:** *A Matter of Life and Death*
7 *The Making of a Model*
9 *The Untouchables*
11 **Movie:** *Hemingway* (1988). Part II.
13 *MacNeil/Lehrer*
21 *Wild America:* "Tracking Wildlife"
31 *Dark Shadows*
N **Movie:** *Senso*

8:30
4 *A Different World*
21 *This Old House*
31 *EastEnders*

9:00
2 *Paradise*
4 *Cheers*
7 *Super Model Search: Look of the Year*
13 *Smithsonian World*
21 *Mystery!: The Return of Sherlock Holmes II.* Jeremy Brett.
31 *Mystery!: The Return of Sherlock Holmes II*
H **Movie:** *The Big Town*
M **Movie:** *Wanted Dead or Alive*
S **Movie:** *American Ninja*

9:30
4 *Dear John*

10:00
2 *Knots Landing*
4 *L.A. Law*
5 9 11 News
13 *I'm Still Alive: A Person With AIDS Tells His Story*
21 *Tinker, Tailor, Soldier, Spy*
31 *Private Schulz.* A comedy based on Johann Rasch, an ex-jailbird.
N **Movie:** *Maurice*

10:30
11 *Odd Couple*
S **Movie:** *Wild Thing*

11:00
2 4 News
5 *M*A*S*H*
9 *Benny Hill*
11 *Cheers*
13 *Bill Moyers' World of Ideas*
21 *Are You Being Served?*
31 *Hellenic TV U.S.A.*
H *Inside the NFL #8*
M **Movie:** *Hiding Out*

11:30
4 *Tonight Show*
5 *Taxi*
7 News
9 *Morton Downey*
11 *The Honeymooners*
13 *Rock Follies*
21 *Alive From Off Center*

11:35
2 *Night H[illegible]at: Goodbody's*

MIDNIGHT
5 *Late Show*
7 **Movie:** *Stunt Seven* (1979). Elke Sommer, Patrick Macnee.
11 *Star Trek*
21 *Nightly Business Report*
H **Movie:** *Gardens of Stone*

12:05 a.m.
S **Movie:** *Dancers*

12:30 a.m.
4 *David Letterman*
9 *Alfred Hitchcock Presents*
13 *Campaign: The Choice*
21 *Bill Moyers' World of Ideas*
N **Movie:** *Wife vs. Secretary*

12:45 a.m.
2 **Movie:** *Thompson's Last Run* (1986). Robert Mitchum, Wilford Brimely.
M **Movie:** *The Ballad of Cable Hogue*

1:00 a.m.
5 *Archie Bunker*
9 *Joe Franklin Show*
11 *Runaway With the Rich and Famous*
21 *The Africans:* "A Clash of Cultures"

1:30 a.m.
4 *Later With Bob Costas*
5 *One Day at a Time*
11 News

1:45 a.m.
7 News

1:50 a.m.
S **Movie:** *Coming Together*

1:55 a.m.
H *Rodney Dangerfield: "Nothin' Goes Right"*

2:00 a.m.
4 News
5 *Health and Tennis*
9 *Home Shopping Overnight*
11 *Worldwide Wrestling*

2:05 a.m.
2 *USA Today*

2:15 a.m.
7 **Movie:** *The Wild Party*

2:30 a.m.
4 *Group 1 Medical*
5 *Improv Tonight*
13 *Home Free: Return of the Bald Eagle*

2:35 a.m.
2 *Nightwatch*

2:50 a.m.
M **Movie:** *Dreams of Desire*

2:55 a.m.
H **Movie:** *Hardbodies 2*

3:00 a.m.
4 *New Liars Club*
5 **Movie:** *The Quest* (1976). Tim Matheson, Kurt Russell.

TELEVISION

11 *Lifestyles of the Rich and Famous*
13 *Musical Encounter*

3:20 a.m.
S **Movie:** *Betrayal*

3:30 a.m.
4 *Relatively Speaking*

4:00 a.m.
4 *Ben Casey*
11 *Streets of San Fransisco*

4:15 a.m.
M **Movie:** *Lassiter*

4:25 a.m.
H **Movie:** *Innerspace*

4:30 a.m.
7 *The Avengers*

4:55 a.m.
S *The Sheriff and the Satellite Kid*

5:00 a.m.
4 *Gidget*
5 *Popeye*
11 *U.S. Farm Report*
13 *New Literacy*

5:30 a.m.
4 *Body by Jake*
5 *I Love Lucy*
7 *Morning Stretch*
11 News
13 *New Literacy*

FRI., OCT. 28

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gong Show*
13 *New Jersey News*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
M **Movie:** *Please Don't Eat the Daisies*
S **Movie:** *Broadway Danny Rose*

6:30
5 *Family Ties*
7 News
11 *Hollywood Squares*
13 21 *Nightly Business Report*

7:00
2 *Win, Lose or Draw*
4 5 News
7 *Jeopardy*
9 *Cosby*
11 *Cheers*
13 *Metro Week in Review*
21 *Contact: Long Island*
H *Inside the NFL #8*

7:30
2 *Wheel of Fortune*
4 *New Family Feud*
5 *Current Affair*
7 *Entertainment Tonight*
9 *Kate and Allie*
11 News
13 *Adam Smith*
21 *World of Survival:* "A Triumph of Eagles"
S *Gleason*

8:00
2 *This Is America! Charlie Brown* (Part II)
4 *Sonny Spoon*
5 **Movie:** *Scooby Doo and the Boo Brothers* (1987).
7 *Perfect Strangers*
9 **Movie:** *Rona Jaffe's Mazes and Monsters* (1982). Tom Hanks, Chris Makepeace.
11 **Movie:** *Straight Line*
13 *MacNeil/Lehrer*
21 *Nature:* "A Season in the Sun"
31 *Washington Week in Review*
H **Movie:** *The Wraith*
M **Movie:** *Crystal Heart*
N **Movie:** *Dancing Lady*
S **Movie:** *Maid to Order*

8:30
2 *Garfield Halloween Adventures*
7 *Full House*
31 *EastEnders*

9:00
2 *Dallas*
4 *Something Is Out There*
7 *Mr. Belvedere*
13 *Great Performances:* "The Mikado"
21 *The World at War*
31 **Movie:** *Dr. Who*

9:30
7 *Just the Ten of Us*
H **Movie:** *The Believers*

9:40
S *Comedy Club*

10:00
2 *Falcon Crest*
4 *Miami Vice*
5 11 9 News
7 *20/20*
21 *America's Politcal Parties—The Republicans: Before and After Reagan*
M **Movie:** *Nighthawks*
N **Movie:** *Marius*
S *Brothers*

10:30
11 *Odd Couple*
31 *New York City Charter Revisions*
S *Garry Shandling*

11:00
2 4 News
5 *M*A*S*H*
9 *Benny Hill*
11 *Cheers*
13 *Bill Moyers World of Ideas*
21 *Washington Week in Review*
31 *World TV Presents* (Chinese programming)
S *Super Dave*

11:30
4 *Tonight Show*
5 *Taxi*
7 News
9 *Morton Downey*
11 *The Honeymooners*
13 *Wall $treet Week*
21 *Wall $treet Week*
H **Movie:** *Wisdom*
S **Movie:** *Deliverance*

11:35
2 **Movie:** *The Last Starfighter* (1987). Lance Guest, Robert Preston.

11:45
M **Movie:** *Let's Make a Dirty Movie*

MIDNIGHT
5 *Elm Street: A Halloween Nightmare*
7 **Movie:** *The Day the Earth Stood Still* (1951). Michael Rennie, Patricia Neal.
11 *War of the Worlds*
13 *The Musicals:* "Pal Joey"
21 *Nightly Business Report*
31 *World TV Presents*
N **Movie:** *A New Life*

12:15 a.m.
M **Movie:** *Reuben, Reuben*

12:30 a.m.
4 *David Letterman*
9 *Alfred Hitchcock Presents*
21 *Bill Moyers' World of Ideas*

1:00 a.m.
5 *Latin Connection*
9 *Joe Franklin*
11 *Monsters*
21 *Smithsonian World*

1:10 a.m.
M **Movie:** *Return to Horror High*

1:25 a.m.
H *First & Ten: The Bulls Mean Business*

1:30 a.m.
4 *Friday Night Videos*
11 News
S **Movie:** *She's Nineteen and Ready*

1:50 a.m.
2 *USA Today*
7 News

1:55 a.m.
H *Inside the NFL #8*

2:00 a.m.
5 *Hair Loss*
9 *Home Shopping Overnight*
11 *Friday the 13th*
13 *Smithsonian World:* "The Living"

2:18 a.m.
2 **Movie:** *Wheeler and Murdock* (1972). Jack Warden, Christopher Stone.

2:20 a.m.
7 **Movie:** *Alexander—The Other Side of Dawn*

2:30 a.m.
4 News
5 *Improv Tonight*

2:45 a.m.
M **Movie:** *The Wild Bunch*

2:55 a.m.
H **Movie:** *The Danger Zone*

3:00 a.m.
4 *Group 1 Medical*
5 **Movie:** *Blown Sky High* (1984).
11 *Perry Mason*
13 *Espana Viva #13*
S **Movie:** *Bullies*

3:30 a.m.
4 *New Liars Club*

4:00 a.m.
2 *Wipe Out*
4 *Relatively Speaking*
11 *Streets of San Fransisco*

4:30 a.m.
2 *Wipeout*
4 **Movie:** *Second Chorus* (1940). Fred Astaire.
7 *The Avengers*
13 *Learning Link*
H **Movie:** *Pretty Kill*

4:50 a.m.
S *The Magical Trip Through Little Red's Head*

5:00 a.m.
2 *Wipeout*
11 *Crook and Chase*
13 *Faces of Culture*

5:15 a.m.
5 *Popeye*
M *The Max Movie Show*

5:30 a.m.
2 *Newsmakers*
7 *Branded*
11 News
13 *Faces of Culture*

MON., OCT. 31

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gong Show*
13 *New Jersey News*
21 *Newton's Apple*
31 Italian programming
H **Movie:** *Transylvania 6-5000*
M **Movie:** *Jules Verne's Mysterious Island*
S **Movie:** *Seven Brides for Seven Brothers*

6:30
5 *Family Ties*
7 News
11 *Hollywood Squares*
13 21 *Nightly Business Report*

7:00
2 *Win, Lose, or Draw*
4 5 News
7 *Jeopardy*
9 *Cosby*
11 *Cheers*
13 *Memories of War: A Spark Among the Ashes*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 *New Family Feud*
5 *Current Affair*
7 *Entertainment Tonight*
9 *Kate and Allie*
11 News
21 *World of Survival:* "The Island of Gannets"
H *Encyclopedia: Volume "G"*

8:00
2 *Newhart*
4 *Alf*
5 **Movie:** *Love at First Bite* (1979). George Hamilton, Susan Saint James.
7 *MacGyver Halloween Special*
9 **Movie:** *The Burning Bed* (1984). Farrah Fawcett, Paul Le Mat.
11 **Movie:** *One Flew Over the Cuckoo's Nest* (1975). Jack Nicholson, Louise Fletcher.
13 *MacNeil/Lehrer*
21 *Adventure:* "On a Wing and a Prayer"
31 *Dark Shadows*
H **Movie:** *Innerspace*
M **Movie:** *Near Dark*
N **Movie:** *Love in the City*
S **Movie:** *The Golden Child*

8:30
2 *Coming of Age*
4 **Movie:** *Favorite Son* (Part II—Part III plays 11/1 at 9.) See John Leonard's review in this issue.
31 *EastEnders*

9:00
2 **Movie:** *Dadah Is Death* (Part II)
7 **Football:** Denver vs. Indianapolis
13 *Campaign: Promises! Promises!*
21 *Survival Special:* "It's a Frog's Life"
31 *Dancer*

9:30
M *The Lost Boys*

10:00
9 News
13 *Jack the Ripper: The Final Solution*
21 *The Mind*
31 *Hollywood Legends: Natalie Wood*
H *Rodney Dangerfield: "Nothin' Goes Right"*
N **Movie:** *Made in Heaven*
S **Movie:** *Bullies*

10:30
4 *Paid Political Announcement*
11 News

11:00
2 4 News
5 *M*A*S*H*
9 *Benny Hill*
11 *Cheers*
13 *Bill Moyers' World of Ideas*
21 *Are You Being Served?*
31 *Hellenic TV U.S.A.*
H **Movie:** *The Big Town*

11:30
4 *Tonight Show*
5 *Taxi*
9 *Morton Downey*
11 *The Honeymooners*
13 *Great Performances: "The Mikado"*
21 *Alive From Off Center*
M **Movie:** *The Hidden*

11:35
2 *Hunter: Bad Company*

11:45
S *Paul Simon's Graceland: The African Concert*

MIDNIGHT
5 *Kojak*
7 News
11 *Star Trek*
21 *Nightly Business Report*
N **Movie:** *An American in Paris*

12:30 a.m.
4 *David Letterman*
7 News
9 *Alfred Hitchcock Presents*
21 *Billy Moyers' World of Ideas*

12:45 a.m.
2 **Movie:** *Child's Cry* (1986). Lindsay Wagner.

1:00 a.m.
5 *McCreary Report*
7 **Movie:** *Night of the Living Dead* (1968). Judith O'Dea, Russell Streiner.
9 *Joe Franklin Show*
11 *Twilight Zone*
21 *Declarations of Independents*
H **Movie:** *Man on Fire*

1:10 a.m.
M **Movie:** *Return to Salem's Lot*

1:20 a.m.
S **Movie:** *Greystroke: The Legend of Tarzan, Lord of the Apes*

1:30 a.m.
4 *Later With Bob Costas*
11 News
13 *Good Neighbors*

2:00 a.m.
4 News
5 *Look at Me Now*
9 *Home Shopping Overnight*
11 *White Shadow*
13 *Mystery! The Return of Sherlock Holmes*

2:05 a.m.
2 *USA Today*

2:30 a.m.
4 *Group 1 Medical*
5 *Improv Tonight*
H **Movie:** *Running Scared*

2:35 a.m.
2 *Nightwatch*

2:55 a.m.
M **Movie:** *Vamp*

3:00 a.m.
4 *New Liars Club*
5 **Movie:** *The Legend of Boggy Creek* (1972).
7 News
11 *Perry Mason*
13 *Electricity*

3:30 a.m.
4 *Relatively Speaking*
7 **Movie:** *I Wake Up Screaming* (1941). Betty Grable, Victor Mature.

3:35 a.m.
S **Movie:** *Nighthawks*

4:00 a.m.
4 *Ben Casey*
11 *Streets of San Fransisco*
13 *Electrochemistry*

4:20 a.m.
H **Movie:** *Weeds*

4:30 a.m.
5 *I Love Lucy*
M **Movie:** *Near Dark*

5:00 a.m.
4 *Gidget*
11 *Rhoda*
13 *Business of Management*

5:20 a.m.
5 *Popeye*
S **Movie:** *Sherlock Holmes and the Mask of Death*

5:30 a.m.
4 *Body By Jake*
7 *Morning Stretch*
11 News
13 *Business of Management*

TUE., NOV. 1

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gong Show*
13 *New Jersey News*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
S **Movie:** *The Quest*

6:30
5 *Family Ties*
7 News
11 *Hollywood Squares*
13 21 *Nightly Business Report*
M **Movie:** *My Fandango*

7:00
2 *Win, Lose, or Draw*
4 5 News
7 *Jeopardy*
9 *Cosby*
11 *Cheers*
13 *Memories of War: Dark Lullabies*
21 *Contact: Long Island*
H *AIDS: Everything You and Your Family Need to Know...But Were Afraid to Ask*

7:30
2 *Wheel of Fortune*
4 *New Family Feud*
5 *Current Affair*
7 *Entertainment Tonight*
9 *Kate and Allie*
11 News
21 *World of Survival:* "Water Under the Earth."

8:00
2 *High Risk*
4 **Special:** *Super Bloopers and Practical Jokes*

5 **Movie:** *Invasion of the Body Snatchers* (1978). Donald Sutherland, Brooke Adams.
7 *Who's the Boss?*
9 *Hunter*
1 **Special:** *Twilight Zone*
3 *MacNeil/Lehrer*
21 *Nova:* "Tornado"
31 *Dark Shadows*
H **Movie:** *The Sicilian*
M **Movie:** *Jaws: The Revenge*
N **Movie:** *The White Sheik*
S **Movie:** *P.I. Private Investigations*

:30
7 *Roseanne*
31 *EastEnders*

:00
2 **Movie:** *Go Toward the Light*
4 **Movie:** *Favorite Son* Part III). Reviewed in this issue.
7 *Mrs. America*
3 *Nova: Tornado!*
21 *American Experience:* "The Life and Times of Rosie the Riveter"
1 *Kwitny Report Special: The Kennedy Assassination.*

A look at the new evidence which suggests the killing may have been a Mafia plot.

9:30
M **Movie:** *No Way Out*
S *Super Dave*

10:00
5 9 11 News
13 *The American Experience*
21 *Fueling the Future:* "No Deposit—No Return"
31 *Bergerac*
H **Movie:** *Rolling Vengeance*
N **Movie:** *Ping Pong*
S **Movie:** *Avenging Force*

10:30
7 *The '88 Vote: One Week Away*
11 *Odd Couple*

11:00
2 4 7 News
5 *Koch on Call*
9 *Benny Hill*
11 *Cheers*
13 *Bill Moyers' World of Ideas*
21 *Are You Being Served?*
31 *Hellenic TV U.S.A.*

11:30
4 *Tonight Show*
5 *Taxi*
7 News
9 *Morton Downey*
11 *The Honeymooners*
13 *Intercom*
21 *Alive From Off Center*
H *First & Ten: The Bulls Mean Business*
M **Movie:** *Wanted Dead or Alive*

11:35
2 *Night Heat: Fire and Ice*

11:45
M *Coast to Coast*

MIDNIGHT
5 *Kojak*
7 **Movie:** *Victims for Victims: The Thersa Saldana Story* (1984). Theresa Saldana.
11 *Star Trek*
21 *Nightly Business Report*
H **Movie:** *Heavenly Bodies*
N **Movie:** *The Little Shop of Horrors*

12:30 a.m.
4 *David Letterman*
9 *Alfred Hitchcock Presents*
13 *Hot Metal*
21 *Bill Moyers' World of Ideas*

12:45 a.m.
2 **Movie:** *Drop-Out Mother* (1988). Valerie Harper, Wayne Rogers.

1:00 a.m.
5 *Health Inc. Stop Smoking*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *South American Journey:* "Tyrants Will Rise From My Tomb"
21 *Adventure* "On a Wing and a Prayer." The Great Barrier Reef by microlight aircraft.

1:15 a.m.
S **Movie:** *Lies*

1:20 a.m.
M **Movie:** *Red Nights*

1:30 a.m.
4 *Later With Bob Costas*
5 *Nu-Day The Perfect Diet*
11 News
H **Movie:** *The Concrete Jungle*

1:50 a.m.
7 News

2:00 a.m.
4 News
5 *Credit Time Bomb*
9 *Home Shopping Overnight*
11 *White Shadow*
13 *Disappearing World:* "Umbanda"

2:05 a.m.
2 *USA Today*

2:30 a.m.
4 *Group 1 Medical*
5 *Improv Tonight*
7 **Movie:** *Snatched*

2:35 a.m.
2 *Nightwatch*

2:50 a.m.
S **Movie:** *Forbidden World*

2:55 a.m.
M **Movie:** *Instant Justice*

3:00 a.m.
4 *New Liars Club*
5 **Movie:** *The Lemon Drop Kid* (1951). Bob Hope, Marilyn Maxwell. 1934 remake.
11 *Perry Mason*
13 *Equal Justice Under the Law*

3:20 a.m.
H **Movie:** *Hollywood Shuffle*

3:30 a.m.
4 *Relatively Speaking*

4:00 a.m.
4 *Ben Casey*
7 *Branded*
11 *Streets of San Fransisco*

4:10 a.m.
S **Movie:** *The Washington Affair*

4:30 a.m.
7 *The Avengers*

4:40 a.m.
M **Movie:** *Busted Up*

4:45 a.m.
H *AIDS: Everything You and Your Family Need to Know...But Were Afraid to Ask*

5:00 a.m.
4 *Gidget*
5 *I Love Lucy*
11 *Rhoda*
13 *Here's to Your Health*

5:30 a.m.
4 *Body by Jake*
7 *Morning Stretch*
11 News

5:35 a.m.
S **Movie:** *Hurry Sundown*

Weekend, OCTOBER 29–30

SAT., OCT. 29

00 a.m.
Animated Classics
$1,000 Every Five Hours
Ebony/Jet Showcase
Sustaining
News
New Jersey Network News
Sesame Street
Movie: *Lucky Lady*
Movie: *The Princess Bride*

15 a.m.
Movie: *The Princess Bride*

30 a.m.
Patchwork Family
Dangermouse
Greatest Sports Legends
Sustaining
At the Movies
MacNeil/Lehrer

00 a.m.
Kidsongs
Plastic Man
Uncle Waldo
Funtastic World
Bravestarr
Sesame Street

30 a.m.
Young Universe
Hickory Hideout
Sybervision
Ebony/Jet Showcase
Bravestarr
Metro Week in Review

00 a.m.
The Adventures of Raggedy Ann and Andy
Kissyfur
World Tomorrow
Beany & Cecil
Hit Video
Adam Smith
American Adventure
Movie: *The Secret of My Success*
Les Paul: He Changed the Music
Movie: *The Rat Race*

8:30 a.m.
2 *Superman*
4 *Gummi Bears*
5 *Cardinal O'Connor*
7 *New Adventures of Winnie the Pooh*
11 *Hee Haw*
13 *Wall $treet Week*

9:00 a.m.
2 *Muppet Babies*
4 *Smurfs*
5 *McCreary Report*
9 *Superman*
11 *America's Top 10*
13 *Washington Week*
21 *New Literacy: An Introduction to Computers*
M **Movie:** *Foul Play*

9:30 a.m.
7 *Real Ghostbusters*
11 *Dick Clark's Golden Greats*
13 One-on-One

10:00 a.m.
2 *Pee-wee's Playhouse*
4 *Alf*
5 *W.W.F. Wrestling*
9 *Munsters Today*
11 *Soul Train*
13 *Firing Line*
21 *Business of Management*
31 *Body Electric*
H *Inside the NFL #8*

10:30 a.m.
2 *Garfield and Friends*
7 *A Pup Named Scooby Doo*
9 *My Favorite Martian*
13 *American Interests*
31 *State of the Arts*

11:00 a.m.
2 *Hey Vern, It's Ernest!*
4 *Alvin*
5 *Learning the Ropes*
7 *Bugs Bunny*
9 *Buck Rogers*
11 *Star Search*
13 *Tony Brown's Journal*
21 *Crazy for Food*
31 *Video Music Box*
H *Lights! Action! Africa!*
M **Movie:** *Making Mr. Right*

11:30 a.m.
2 *Flip!*
4 *Ed Grimley*
5 *Small Wonder*
13 *Open Mind*
21 *Victory Garden*
S **Movie:** *Improper Channels*

NOON
2 *Mighty Mouse*
4 *2 Hip 4 TV*
5 **Movie:** *Where Eagles Dare* (1969). Richard Burton, Clint Eastwood.
7 *Animal Crack-Ups*
9 *Three Stooges*
11 Wrestling
13 GED
21 *Gourmet Cooking*
31 *Eye on Asia*
H **Movie:** *The Worst Witch*

12:30
2 News
7 *Runaway Ralph* (Part I)
13 *GED*
21 *This Old House*

1:00
2 *Dr. Fad*
4 *Super Boy*
7 *Ghost Stories*
9 Wrestling
11 **Movie:** *The Forgotten City of the Planet of the Apes* (1974).
13 *Currents*
21 *Frugal Gourmet*
31 *U.S. Nippon Newscope*
M **Movie:** *Bang the Drum Slowly*
S *Eric Clapton & Friends*

1:30
2 *History of College Football II*
4 *Pee Wee's Ragtime Band*
13 *This Old House*
21 *French Chef*
H **Movie:** *Real Men*

2:00
4 **Bowling:** PBA Fall Tour
7 **Movie:** *A Cold Night's Death* (1973).
9 *Hawaii 5-0*
13 *Victory Garden*
21 *Joy of Painting*
31 *Japanese Theatre*
S **Movie:** *The Turning Point*

2:30
2 **Football:** College Games To Be Announced
13 *Good Health From Jane Brody's Kitchen*
21 *Art of William Alexander and Lowell Speers*

3:00
5 *Motown Returns to the Apollo*
9 *Knightrider*
11 **Movie:** *Cook and Perry: The Race to the Pole* (1983). Richard Chamberlain, Rod Steiger.
13 *Yan Can Cook*
21 *Motorweek*
31 *Degrassi Junior High*
H *Atlantic Records 40th Anniversary: Part II*
M **Movie:** *Kramer vs. Kramer*

3:30
4 *Sportsworld*
7 **Football:** College Games To Be Annnounced
13 *Frugal Gourmet*
21 *Rod & Reel Streamside*
31 *Ask Congress*

4:00
4 **Golf:** Walt Disney World Oldsmobile Classic
9 *Knightrider*
13 *Nova*
21 *Woodwright's Shop*
31 *TV Brazil*
H **Movie:** *The Diary of Anne Frank*
S **Movie:** *Allan Quatermain and the Lost City of Gold*

4:30
21 *This Old House*
31 *Thinking Allowed*

5:00
9 *A-Team*
11 *New Twilight Zone*
13 *Innovation*
21 *Degrassi Junior High*
31 *Lonesome Pines Special*
M **Movie:** *Convoy*

5:30
11 *T and T*
13 *Science Journal*
21 *Doctor Who*

6:00
2 *Canterville Ghost*
4 News
5 *Three's Company*
9 *A-Team*
11 *Charles in Charge*
13 *Fueling the Future*
31 *Polish TV Network*
H **Movie:** *The Princess Bride*
S **Movie:** *The Princess Bride*

6:30
2 4 News
5 *Too Close for Comfort*
11 *Starting From Scratch*
31 *Hello Austria*

7:00
2 7 News
4 *Headlines on Trial*
5 *Family Ties*
9 *It's a Living*
11 *Star Trek*
13 *Nature*
31 *Computer Show*
M *Les Paul: He Changed the Music*

7:10
21 *Blake's 7*

7:30
2 *A World of Difference:* "A Tale of Two Cities"
4 *She's the Sheriff*
5 *M*A*S*H*
7 *New York Views*
9 **Hockey:** Rangers vs. Philadelphia Flyers
31 *Eye on Dance*

8:00
2 *Dirty Dancing*
4 *227*
5 *The Reporters*
7 *Scandals*
11 *War of the Worlds*
13 *Debate '88: The New York Senate Race.* Patrick Moynihan vs. Robert McMillan.
21 *Wonderworks*
31 *Masterpiece Theatre: A Perfect Spy*
H **Movie:** *The Secret of My Success*
M **Movie:** *The Hidden*
N **Movie:** *Weekend in Havana*
S **Movie:** *Three Kinds of Heat*

8:30
4 *Amen*

9:00
2 *Simon & Simon*
4 *Golden Girls*
5 *Beyond Tomorrow*
7 *Police Story: Cop Killers*
11 *Friday the 13th*
13 *Innovation:* "Picture Perfect"
21 *Executive Stress*
31 *Upstairs, Downstairs*

9:30
4 *Empty Nest*
13 *Mark Russell Comedy Special*
21 *Dad's Army*
N **Movie:** *Fanny*
S *Suzanne Somers' Triple Crown of Comedy*

10:00
2 *West 57*
4 *Hunter*
5 News
11 *Monsters*
13 *Mystery! The Return of Sherlock Holmes*
21 *Fresh Fields*
31 *The Citadel*
H **Boxing:** Chavez vs. Ramirez
M **Movie:** *The Fourth Protocol*

TELEVISION

10:30
5 *Taxi*
9 11 News
21 *Solo*
S **Movie:** *Black Venus*

11:00
2 4 7 News
5 *Comedy Strip Live*
9 *Barney Miller*
11 *Tales From the Darkside*
13 **Movie:** *The Uninvited*
21 *Fawlty Towers*
31 *World* TV Presents

11:30
4 *Saturday Night Live's Main Event*
7 News
9 *Freddy's Nightmares*
11 **Movie:** *The Holcroft Covenent* (1985).
21 *Off-Hollywood*
H **Movie:** *Deliverance*

11:45
2 *Rockford Files*
7 **Movie:** *The Night Stalker* (1971).

MIDNIGHT
5 *Columbo: Case of Immunity*
21 **Movie:** *The Night of the Living Dead* (1968).
M **Movie:** *Happy Hour*
N **Movie:** *Salvation!*

12:15 a.m.
S **Movie:** *Street Smart*

12:30 a.m.
9 *Taking It to the Gorilla*

12:45 a.m.
2 **Movie:** *Dr. Max* (1974). Lee J. Cobb, Janet Ward.
13 **Movie:** *The Invisible Man* (1933).

1:00 a.m.
4 *It's Showtime at the Apollo*
9 *Sustaining*
13 **Movie:** *The Mystery of Edwin Drood* (1935).

1:15 a.m.
7 **Movie:** *The Day the Women Got Even* (1980).

1:25 a.m.
2 **Movie:** *Stalk the Wild Child* (1976). David Janssen, Trish Van Devere.
H **Movie:** *Hollywood Shuffle*

1:30 a.m.
5 *Naked City*
11 News
M **Movie:** *Reform School Girls*

Note: Daylight Savings Time ends at 2 a.m.

2:00 a.m.
4 *New Record Guide*
9 *Home Shopping Overnight*
11 *Runaway With the Rich and Famous*
S **Movie:** *Allan Quatermain and the Lost City of Gold*

2:30 a.m.
4 *Life's Most Embarrassing Moments*
5 **Movie:** *The Perils of Gwendoline* (1985).
11 *Tales from the Darkside*
13 **Movie:** *Dracula* (1931). Bela Lugosi.

2:40 a.m.
13 **Movie:** *Hold Back the Dawn* (1941).

2:50 a.m.
H *Lip Service*

3:00 a.m.
4 *Hardcastle & McCormick*
11 **Movie:** *Travis McGee: The Empty Copper Sea*
M **Movie:** *Pacific Banana*

3:37 a.m.
2 **Movie:** *The Last Dinosaur* (1977).

3:45 a.m.
13 **Movie:** *The Island of Lost Souls* (1933).
S **Movie:** *The Turning Point*

4:00 a.m.
4 **Movie:** *My Dear Secretary* (1948).
H **Movie:** *Sloane*

4:10 a.m.
7 **Movie:** *Willie and Phil*

4:25 a.m.
5 *I Love Lucy*
M *Les Paul: He Changed the Music*

5:00 a.m.
13 *Houdini!*
S *Eric Clapton & Friends*

5:30 a.m.
11 News
13 *Mark Russell Comedy Special*
M *Pat Garrett and Billy the Kid*

5:35 a.m.
H **Movie:** *An Officer and a Gentleman*

SUN., OCT. 30

6:00 a.m.
4 *Fight Back*
5 *Gilligan's Island*
7 *Insight*
9 *Sustaining*
11 *News Magazine*
13 *Nature*
21 *Sesame Street*
S *Elm-Chanted Forest*

6:15 a.m.
M **Movie:** *The Two-Headed Spy*

6:30 a.m.
2 *Community*
4 *Marvel Action Universe*
5 *Oral Roberts*
7 *Christopher Close-up*
9 *In the Black*
11 *Christopher Close-up*

6:40 a.m.
H *The Phantom of the Opera*

7:00 a.m.
2 *Young Universe*
5 *Hour of Power*
7 *Christian Lifestyle*
9 *Point of View*
11 *Larry Jones*
13 *Sesame Street*
21 *Wonderworks*

7:30 a.m.
2 *Way to Go*
7 *This Is the Life*
9 *Sunday Mass*
11 *World Tomorrow*
H *Tales of Little Women*
S *Steadfast Tin Soldier*

8:00 a.m.
2 *For Our Times*
4 *Visiones*
5 *Sunday Mass*
7 *Tiempo*
9 *Porky and Bugs*
11 *Tom and Jerry*
13 *Mister Rogers*
21 *Sesame Street*
31 Italian programming
H *The Adventures of Tom Sawyer*
M **Movie:** *Hiding Out*
S *Boys and Girls*

8:30 a.m.
2 *Community*
4 *Positvely Black*
5 *Dennis the Menace*
7 *Health Show*
11 *Little Rascals*
13 *Mister Rogers*
H **Movie:** *The Story of Fifteen Boys*
S **Movie:** *I Own the Racecourse*

9:00 a.m.
2 News
4 *Sunday Today*
5 *Denver the Dinosaur*
7 **Movie:** *Halloween With the Addams Family*
9 *The Jetsons*
11 *Transformers*
13 *Sesame Street*
21 *Ramona*

9:30 a.m.
5 *D.J. Kat*
9 *Bugs and Friends*
11 *Teenage Mutant Ninja Turtles*
21 *Reading Rainbow*

10:00 a.m.
9 *Steampipe Alley*
11 *Fantasy Island*
13 *Reading Rainbow*
21 *Tony Brown's Journal*
H **Movie:** *Guilty Conscience*
M **Movie:** *Date With an Angel*
S **Movie:** *Dancers*

10:30 a.m.
2 *Face the Nation*
4 *Meet the Press*
5 *Wonderful World of Disney*
11 *Love Boat*
13 *Ramona*
21 *Inside Albany*

11:00 a.m.
2 *Wall $treet Journal*
4 *McLaughlin Group*
7 *Business World*
9 *Three Stooges*
13 *Wild America*
21 *Washington Week In Review*

11:30 a.m.
2 *Newsmakers*
4 *News Forum*
5 *Sunday Morning Home Show*
7 *David Brinkley*
9 *Three Stooges*
11 *At the Movies*
13 *Newton's Apple*
21 *Wall $treet Week*
H **Movie:** *Defence of the Realm*

11:45 a.m.
M **Movie:** *Topper*

NOON
2 *This Is the NFL*
5 *WWF Wrestling Challenge*
9 **Movie:** *Godzilla 1985* (1985).
11 **Movie:** *Gray Lady Down* (1978). Charlton Heston, David Carradine.
13 *South Africa Now*
21 *Adam Smith*
S **Movie:** *Summer and Smoke*

12:30
2 *NFL Today*
4 *NFL Live*
7 News
13 *Inside Albany*
21 *Wild America*

1:00
2 *Great Bear Scare*
4 **Football:** Jets vs. Pittsburgh
5 **Movie:** *Hot Lead, Cold Feet* (1978)
7 *Like It Is*
13 *Inside Washington*
21 *Nature*
H *Atlantic Records 40th Anniversary: Part I*

1:30
2 **Movie:** *Satan's School For Girls* (1973)
13 *Washington Week in Review*
M **Movie:** *2010*

2:00
7 **Movie:** *Deadly Eyes*
9 **Movie:** *Strange Invaders* (1983).
11 **Movie:** *Hoover vs. the Kennedys: The Second Civil War* (1987).
13 *Campaign: The Choice*
21 *American Experience*
31 *In Search of the Trojan War*
H **Movie:** *Hannah and Her Sisters*
S **Movie:** *Maid to Order*

3:00
2 *Great Escape*
5 **Movie:** *The Night That Panicked America*
21 *The Collectors*
31 *Polish Sunday*

3:30
21 *Madeleine Cooks*
M **Movie:** *The Fall of the Roman Empire*

4:00
2 **Football:** Giants vs. Detroit (concludes at approx. 7)
4 *Super Chargers*
7 **Movie:** *Terror Train.*
9 *My Secret Identity*
11 **Movie:** *Hoover vs. the Kennedys: The Second Civil War*
13 *American Experience*
21 *Great Chefs of the West*
31 *Polish TV Network*
H **Movie:** *Poltergeist II: The Other Side*
S *Hail! Hail! Rock N' Roll*

4:30
4 *World Class Women*
9 *Out of This World*
21 *Frugal Gourmet*

5:00
4 *Public People, Private Lives*
5 **Special:** *The Secret Identity of Jack the Ripper*
9 *Knightrider*
13 *The Mind*
21 *Nova*
31 *Direct Line: Israel/USA*
H *More Best of Not Necessarily the News*

6:00
4 *Magical World of Disney*
7 News
9 *A Team*
11 **Movie:** *Straight Line*
13 *Power of Choice:* "Coping With Pressures"
21 *Adventure:* "Dolphin"
31 Korean Programming
M **Movie:** *The Great Train Robbery*
S **Movie:** *Dancers*

6:30
13 *C.E. News Magazine.*
H **Movie:** *Flowers in the Attic*

7:00
2 *60 Minutes*
4 *Magical World of Disney*
5 *21 Jump Street*
7 *Incredible Sunday*
9 *Magnum*
13 *Smithsonian World*
21 *Louisiana Cookin'*

7:30
21 *Crazy for Food*

8:00
2 *Murder, She Wrote*
4 *Family Ties*
5 *America's Most Wanted*
7 *Mission Impossible*
9 *Magnum*
11 *Hill Street Blues*
13 *Nature:* "Peacock's War"
21 *This Old House*
31 *Hamlet*
H **Movie:** *The Stepfather*
M **Movie:** *Hiding Out*
N **Movie:** *The Lightship*
S **Movie:** *Souvenir*

8:30
4 *Day by Day*
5 *Tracey Ullman Show*
21 *Hometime*

9:00
2 **Movie:** *Dadah Is Death* (Part I—Part II plays 10/31 at 9.)
4 **Movie:** *Favorite Son* (Part I—Part II plays 10/31 at 8:30.) Robert Loggia, Linda Kozlowski. See John Leonard's review in this issue.
5 *It's Garry Shandling's Show*
7 **Movie:** *Commando*
9 *Untouchables*
11 *Lifestyles of the Rich and Famous*
13 *Masterpiece Theatre: A Perfect Spy*
21 *Nature:* "Peacock's War"

9:30
H *First & Ten: The Bulls Means Business*
N **Movie:** *Cesar*

10:00
5 *Duet*
9 11 News
13 *Hot Metal:* "Religion of the People"
21 *Mystery! The Return of Sherlock Holmes*
H *Joe Piscopo's Halloween Party*
M **Movie:** *Date With an Angel*
S *AIDS Concert '88*

10:30
5 *Current Affair Extra*
9 *D.C. Follies*
11 *Triple Threat*
13 *Good Neighbors*

11:00
2 4 5 News
9 **Special:** *Unauthorized Biography: Jane Fonda*
11 *Cheers*
13 *Channel Crossings: Drums Along Balmoral Drive and Universal Drive*
21 *Casebook of Sherlock Holmes*
31 Korean Programming
H **Movie:** *The Believers*

11:30
2 News
5 *Sports Extra*
7 News
11 *The Honeymooners*

11:45
2 7 Sports
M **Movie:** *The Mountain Men*

MIDNIGHT
2 *USA Today*
4 *Sports Machine*
5 *Kojak*
7 *Siskel & Ebert & the Movies*
11 *Star Trek*
21 *Masterpiece Theatre: By the Sword Divided*

12:30 a.m.
4 *Michelob Presents...Sunday Night*
7 *Entertainment This Week*
21 *Off-Hollywood*
N **Movie:** *She's Gotta Have It*

1:00 a.m.
2 *Wipeout*
5 *Naked City*
9 *Saturday Night Live*
11 *Odd Couple*
13 *U.N. Day Concert 1988*
H **Movie:** *Friday the 13th: The Final Chapter*

1:30 a.m.
2 *Wipeout*
4 *Spectacular World of Guiness Records*
7 **Movie:** *The Terror*
9 *Sustaining*
11 News
M **Movie:** *The New Centurions*

1:35 a.m.
S **Movie:** *Beverly Hills Cop*

2:00 a.m.
2 *Nightwatch*
4 *Grandstand*
5 *Love Your Skin*
9 *Home Shopping*
11 *At the Movies*

2:30 a.m.
4 *Positively Black*
5 *Credit Time Bomb*
11 **Movie:** *Gaby* (1956).
13 *Joseph Gingold: A Musical Life*
H **Movie:** *Chopping Mall*

3:00 a.m.
4 *First Estate*
5 *Mission Impossible*

3:15 a.m.
M **Movie:** *Tiffany Jones*

3:20 a.m.
S **Movie:** *Manhunter*

3:30 a.m.
7 **Movie:** *Portrait of a Rebel*

3:50 a.m.
H **Movie:** *Prince of Darkness*

4:00 a.m.
5 *East Side Kids*

4:30 a.m.
11 *Alice*

4:50 a.m.
M **Movie:** *The Retaliator*

5:00 a.m.
4 *Gidget*
11 *Rhoda*
13 *The Business File*

5:17 a.m.
5 *Popeye*

5:25 a.m.
S *I Own the Racecourse*

5:30 a.m.
4 *Body by Jake*
7 *Morning Stretch*
11 News

N E W YORK

TOWN AND COUNTRY PROPERTIES

'*own And Country Properties* is a weekly feature. **Special rates effective with the January 4, 1988 issue:** $27.00 per line, per issue, flat rate. Two-line minimum. .pproximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $400 per inch, one-time insertion. **heck or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday.** Phone orders accepted only with American Express, lasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Margaret Russo for information and billing rocedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New ork, NY 10017 or call 212-971-3155.

APARTMENT
Manhattan

ıwer 5th Ave. Brownstone—Live-work mbo or sep 1200 sq ft, cent A/C, renov, sep ent. Front can be built to suit 2-3 alth-related prof'ls $2350/mo. Rear iid'l 2 BR, 2 bth, gdn, skylights, W/D, ısets $2500/mo. Dr Olgiati 212-228-5131

APARTMENT
Queens

:oria—New luxury 2 BR, 2 bth, LR, ·, W/D, city view, health club, drmn, 10 ıs to NYC, $1500/mo. No fee. /s 212-247-1202 or Eves: 718-545-7517

APARTMENT/HOUSE WANTED

ocating Fortune 500 Executives—k personnel. 1-4 BR. 212-935-8730.

'OOPERATIVE/CONDO
Manhattan

0's/Broadway 2000 SF/7 Rms
blend of old & new. French drs, hi . Owner asks $630,000. 212-749-1989

St E. By the River
UDOR CITY/Old World Charm
at Old World Prices
.t renov apts w/Eurostyle kitch, tiled ;, in 24-hr drmn bldg. Call for appt. '380. See offering plan for full terms.

'ark
:w Exclusive PH Duplex
oppty to purchase this lovely and home in the sky. Wonderful south & terraces with reservoir views. Three BRs, 3 md's rms, 3 WBF's and library e older bldg. Serious seller.
JANICE BAYER
06-9226 Res: 212-860-4517
3rown Harris Stevens

;t West 3 Rms
CENTRAL PARK VIEWS
ous condo 1 BR, 1 1/2 marble baths sq ft, hotel services. Call Suzanne ico at 212-836-1045 or (h) 988-8980
THE CORCORAN GROUP

ıwich Village, 1 BR Triplex—y in exclusive, 24-hr drmn bldg. ful layout, 2 full bths, mint cond. No ıst sell. $160,000. Call 212-353-8839

.ve, Low 80's
:NOVATED MASTERPIECE
ırime bldg & loc, gourmet kit, FDR, ıt. $945K. Call Lynn Marino at 5-1011 or (h) 517-2661
'HE CORCORAN GROUP

Greenwich Village Duplex w/Garden
WONDERFUL FAMILY APT
EXCLUSIVE, in prestigious condo bldg. Fantastic 3 BR, 3 bath in mint condition. Great outdoor space, brkfst rm, MBR suite, WBF, sunshine plus elegance in full-svc bldg. $725K. Low CC. Call Joyce Geller (h) 212-475-3406 or 925-6700
THE CORCORAN GROUP

TRIBECA LOFT 1700 SQ FT
1st offer of a dramatic 2 BR, 2 bth, 16' ft ceil loft, w/skylight over living area, exposed brick wall, custom railing & sliding drs on 2nd level. Ours exclusive at $480K. Mt $482. **Please Call Maureen Tsang**

ELEGANT OPEN 2000 SQ FT LOFT
w/14' ceils, perfect doric columns, 14 windows on 3 sides, open pk & city views. 2 BRs, top-of-line kit & bth. Only $415K. **Call Ingrid Weigand**

TRIBECA REAR OPEN LOFT SPACE
One of a kind. The loft of your dreams, in architecturally distinguished bldg. Airy, light, 12' ceil, state-of-the art lighting, 1 1/2 bth. $750K. Mt $752. **Carole DeSaram**

WEICHERT REALTORS
212-463-7400

COOPERATIVE/CONDO
Queens

Jackson Heights - The Greystones—6 rms, mint cond, 2 apts per flr, 2 BRs plus maid's rm, DR 15x15, LR 17x14, 1 1/2 new bths, mod kit, thermopane windows, W/D in apt, hi-tech alarm system, intercom, cable TV, w/w crpt, extras. Maint $226. Price $140,000. Call Art Klein,
Mon-Fri, 9-5pm. 718-278-0457

COOPERATIVE/CONDO
New Jersey

FORT LEE - ATRIUM PALACE
New magnificent condo, 3 BR, 3 bth, "H" line, panoramic river views, very hi flr, 3060 sq ft, lux marble bths, Poggenpohl kit, jacuzzi, wraparound terrs & much more. $1,050,000. By owner. 201-947-5958 eves & weekends, 212-798-8700 weekdays. Serious inquiries only. No Brokers

HOUSE
Nassau-Suffolk

PORT WASHINGTON SANDS POINT
Gold Coast properties, 33 mins to midtown. Call for Free Brochure/Insider's Guide to area. Spacious 5 BR, den, screened porch, finished basement, walk school. $369,000.
HARBOUR TOWN REALTY
1-800-562-3377 or 516-883-0990

HOUSE
Westchester

The Limited Edition Collection of Chatham and Devon Homes in Westfield Circle are now available for purchase.

An enclave within an enclave, Westfield Circle is the most distinctive and private area of Cobblefield. Only six of these homes will ever exist... Call today for directions
(914) 682-0002.

COBBLEFIELD
Classic Westchester Luxury Homes.

Sponsor: Westwood Associates. Developer: The Jack Parker Corporation.
Exclusive Sales Agent: The Marketing Directors, Inc.
Offering by Prospectus Only.

Bellport/Brookhaven Historic District
4 1/2 acres of pastures surrounded by lush woods w/3 stocked ponds, 2 new homes - old-fashioned exteriors, very modern interiors. Borders 200-acre wildlife preserve w/views to the Great South Bay, includes a sep workshop/studio cottage & a horse stable. Surrounding area includes marinas, canoeing, wildlife trails, horseback riding, summer stock theater. $950,000
Owner 516-286-2855

HOUSE
Rockland

GRANDVIEW-ON-HUDSON
BRIGADOON
3 acre riverview setting with waterfall, pond & stone quarry surrounds carefully crafted stone FAERY CASTLE. Wonderful entertainment area, 3 comfortable bdrm suites, exciting balconied theatre work space - enhanced by 6 fplcs, chestnut embellishments, nooks & crannies & serenity. 45 minutes to Broadway 1,300,000
MASON SAMETT 914 359-4940

HOUSE
Westchester

Pelham Pelham Manor
HOUSE HUNTER CABLE TV SPECIAL
Thurs in Westchester CH-3 at 9:30pm
Sun in Mahattan CH-J at 11:30 am
STIEFVATER Real Estate 914-738-1133

Pelham Pelham Manor 29 MIN NYC
FIRST OFFERING
Beaut, charm'g vict, circa 1902, 10 rms, 4 1/2 bths, 7 fplcs, screen wraparound porch, all rms gracious & lrg, beaut landscaped lrg plot, quiet st $725,000
ANN DE SANTIS, Realtor
4550 Boston Post Rd 914-738-1360

Advertise—Your inn, lodge, condo or apartment in NY Magazine. 212-971-3155.

HOUSE
Sullivan

ONCE-IN-A-LIFETIME
120 ACRES
Own 2000 ft on both sides of a world-renowned trout stream. From your living room window, enjoy the serenity of crystal clear pools, be interrupted by occasional trout leaping for the special of the day. Enjoy the luxury of a gourmet-equipped kitchen & dining rm. View all nature has to offer from any one of 4 bdrms or just relax on a rocker on your wraparound porch. There are also 2 bth, den, rec rm & 2 guest cottages.
Situated on a dead end, tree-shrouded road. Only 2 Hrs NYC.
$550,000
SULLIVAN COUNTY REALTY
Main St. Livingston Manor, NY 12758
914-439-5220 Eves: 439-5624

Continued on next page.

TOWN AND COUNTRY PROPERTIES

Continued from previous page.

HOUSE
Connecticut

EAST HADDAM "WOODLAKEN" 12.5 acre lakefront estate. 10-room main house overlooks sweeping lawns and lake. Guest cottage, boat house, dock. Subdividable. $1,200,000. S. M. Strong Inc. Realtor, Old Lyme, CT 06371
(203) 434-1603

ESTATES

If you have earned the right to possess your own private world, you will choose this picture-perfect New England compound. On almost 4 private acres of exquisitely landscaped grounds, dotted by stone wall & picket fences, is this clapboard home with Pristine interior. Beautiful perennial gardens embrace a secluded patio area w/guest house & shoreline pool. Hartru tennis court. $1,300,000

Approached by a long entry drive, this magnificent new 6200 sq ft country home has been carefully sighted to capture & reflect the natural beauty of its 4-acre estate property in prestigious Charcoal Hill. Approved subdivision. $2,150,000

FOR INFO: JOAN OLLWEILER
CALL - 203-226-5100
WEICHERT REALTORS, Westport, CT

HOUSE OTHER

Government Homes—from $1 (U repair). Delinquent tax property. Repossessions. Call (1) 805-687-6000, Ext. GH-20078 for current repo list

COUNTRY PROPERTY
For Sale/Rent

CHERISHED DREAMS FULFILLED

CLASSIC TREASURE A 1829 RESTORED FRENCH COUNTRY FARM HOME. To Warmly Share w Family & Friends. Set On 5 Acres of Gardens, Meadows, Pine Wood Forest, Views! **HUGE EAT IN KIT/Woodstove.** Lg Lv Rm/Fplc, Lrg Frml Din Rm, 3 BRs, 3 Bth, Wine Cellar, Terraces, Gar/Wkshop w Guest Rms. Superb Trout Fishing
Unique Gem! $220,000

VALUED PROPERTIES
Specializing in "Unique" Properties Only
914-292-8222

PRINCE EDWARD ISLAND
SEA CAPTAIN'S HOME
Spectacular 35-acre setting with 2000 feet of waterfront, includes barns & dockage. $200,000. US Firm. Ph 718-428-4006.

Lakefront For Rent—Unique pvt contemp on 4 acs, 40 mins GWB, 4 BRs, 3 fplc, chef's kit, cath ceil/skylights $2500 mo. 914-357-7200 or 212-628-9134 eves

Garrison—A rare blend of classic simplicity & country ambiance, newly constructed weekend home, complete w/sun rm, LR/dining, kit w/frplc, 2-3 BRs, 2 1/2 bths, gar, absolute privacy, estate area. Yrly rental, refs, security & fee. $2000/mo.
Nora Preusser Bkr 914-424-3745

Classic Woodstock, NY House For Rent On pvt lane 1 mi from Village Green, NYC bus will stop at drwy, hi ceils, blue stone fplc, woodstove, gourmet kit, office, sep liv space for guests, 5 BRs, 3 1/2 bths & more. Owner: 914-246-9161; 914-679-5295

Sullivan County, NY
Old-Fashioned Elegance
You'll be proud to own this majestic, 3 story, circa 1900 Victorian. Surround yourself w/beauty in this original splendor. 8 BRs, sitting RM, parlor, FDR, study, kit & pantry. The intricately carved woodwork found thru-out is showcased by the beautiful hrdwd entry drs w/cut crystal inserts & a magnif front stairway w/filigree trim. 2 frplcs, antique lighting fixtures, stained glass wndws & marble bths w/sterling silver appointments & claw floor tub are just some of the features that make this distinctive home an investment in truly elegant living. Beautiful grounds w/lrg shady trees, babbling brook & 2-story carriage house. A once-in-a-lifetime find for $275,000
MCKEAN REAL ESTATE
White Lake, NY 914-583-6003

Woodstock, New York
"MAVERICK KNOLLS"
Townhomes - Country Living -
Mag Mt Views - Pool, tennis, golf, skiing.
2 BR-den-1 1/2 bths, Ranch $149,990
3 BR-den-2 1/2 bths, 2 story $153,990
16 homes left - open daily except Tues
n.m. Obedin co inc - agent
(914) 331-1800 or (914) 679-5711

OCEANFRONT
S.W. NOVA SCOTIA

200 Ac 1350 ft of oceanfront $175,000
2.5 Ac 350 ft of oceanfront $29,500
68 Ac ocean island w/cabin $165,000
55 Ac 2000 ft of oceanfront $185,000
25 Ac 400 ft of oceanfront $49,500

All properties have dramatic oceanfron with excellent elevation, soils & sunsets and are surveyed & have public roac frontage, will subdivide, owner financing
Brad 718-358-165

VACATION HOME
For Sale

Woodstock, NY—Sale by owner, charm ing, private, beautiful site, exc loc, 3 BR study, 2 tile bths, frplc, screened porch, lr deck, 2 plus acres. $197,000 Weekenc 914-679-8950/Weekdays 212-569-8049

OFFICE
Manhattan

E. 50's—Office space to share, fully fu nished, $1000/mo per windowed rm. 1 l rm also avail. Call Karen: 203-485-1240

Reach 1.6 million readers
NEW YORK MAGAZINE'S
TOWN AND COUNTRY PROPERTIES
Call Margaret Russo at 212-971-3155
Place an ad by 5pm on Tuesday, see it in print the next Monda
Source: 1987 SMI

TRAVEL

New York Travel is a weekly feature. **Special rates effective with January 4, 1988 issue:** $27.00 per line, one-time ad; $26.50 per line, four-time ad; $25.75 per line, sev time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minim ad - two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterC or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 - or call 212-971-3155. **Contact Jonathan Karron billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

TOUR AND TRIP

Hudson River Wine Tours—3 wineries, lunch and tastings. Call 212-228-WINE

AIRLINE

LOW FARES, ASIA & EUROPE
Tokyo $720. Hong Kong $750. London $430. Paris $450. All round-trip & other cities. Air Fair International. 17 Battery Pl. NYC 10004. **1-800-832-6668. 212-809-3818.**

BED & BREAKFAST
New York

INN New York City
Unique lodgings for our privileged clients. 212-580-4437. (Host inquiries welcomed.)

***Judith Mol Agency* 212-971-9001**
Elegant or simple Manhattan apts.
For corp/leisure travel. Holiday stays.
Hosted/unhosted. Min 2 nites.

Visit NY Often?—Rent W. Village 1BR apt for less than hotel. Airy, river vus, fplc, 24-hr doorman. $125/night. 718-636-1912

CRUISE

SOUTH FLORIDA CRUISES, INC.
TREMENDOUS SAVINGS
ON ALL MAJOR CRUISE LINES
CALL NOW
TOLL-FREE
1-800-327-SHIP
Open 7 days, weekday eves.

Cruise Discounts—Name the ship/date, we quote the special rate. 914-763-5843.

Cruise Headquarters—Discounts on all major cruise lines. 212-840-2571

INNS AND LODGES
New York

RSVP RESORT RESERVATIONS
Chalets · Hotels (no service fee)
Fall/Holiday/Ski Pkgs. Hunter/Windham
518-263-HUNT 800-458-RSVP

De Bruce Country Inn—In the Catskill Mts, woods & streams, fall foliage, superb food, 2 1/2 hrs from NYC. 914-439-3900

EAST HAMPTON HOUSE
Located in one of America's most beautiful villages, seconds to ocean & bay beaches. Tennis courts, pvt patios & sundecks. Color TV, daily maid service. Call for list of local activities. Special off-season rates. 226 Montauk Hwy,
E. Hampton, NY 11937 (516) 324-4300

Southampton - VILLAGE LATCH INN
Intimate, sophisticated, internationally known. Suites, duplexes, fireplaces. FALL GETAWAY RATES. Also available - rent your own mansion house for your Thanksgiving Reunion. 3-10 bedrooms on our in-town 5-acre compound.
101 Hill Street. 516/283-2160

Advertise—Your inn, lodge, condo or apartment. Call 212-971-3155.

INNS AND LODGES
Pennsylvania

Overlook Country Inn
Featured in Country Inns & Back Ro On 15 acres in the nearby Poconos, a cluded turn-of-the-century inn - dedic to personal service, superb food and hurried leisure. Fall Mid-Week Pkgs.

Stay 2 nites, 3rd nite is Free
Stay 3 nites, 4th & 5th nites Free

Broch: Box 680T, Canadensis, PA 18
800-441-0177

RESORT
New York

Jeronimo's—Come to our cozy moun top Inn. 75 mi/NYC. Your hosts - JERONIMO FAMILY. 33 rooms. He indoor/outdoor pools, jacuzzi, sa tennis. $75/$80 pp. 3 superb meals Walker Valley, NY. **914-733-5652** VI/

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VILLA/CONDO/APTS
Mexico

apulco—Villa, slps 2-14, servants, pool. $100/da. 11/19-30 avail. 212-684-3255.

Cancun: Luxury, beachfront villas. Avail 12/24 to 1/2, brand new constr. BR units sleep up to 7. 1BR & deluxe oms from $180/nite. **516-367-6688.**

ow do you reach 1.4 million readers who e to travel? Advertise in New York agazine's Travel Section. Call 2-971-3155 for rates and information.

VILLA/CONDO/APTS
The Islands

St. Maarten, DWI—Luxury villa, 3BR, 2 1/2 bath, living room, kitchen, sundeck w/private pool, prime location w/fabulous views and maid. **Call 212-751-2208.**

LESLIE'S VACATION VILLAS
Exclusive luxury villas on glorious
St. Maarten. Fax 011-5995-24940
Telephone 011-5995-22306

St. Maarten—Waterfront 2-3BR villas, a/c, maid, pool, low air/car. 804-353-5970.

Advertisers—New York's readers travel to the Caribbean 2.4 times more often than the national average. Call 212-971-3155.

SKI AREAS
Greene County

Think Snow/Rent Now/Ski Chalets Hunter/Windham. 'Lux Corp Ski Chalet' 6BR - Hot Tub/Sauna/Fplc. $15-25K w/Mgmt. **Mt. Top Realty. 518-263-3700**

SKI ADVERTISERS
Make Tracks To
New York Magazine's
TRAVEL SECTION

New York Magazine's Travel Section is the indispensable guide for New York readers who have the ambition, ability and income to travel year round. To reach our 1,455,000 readers (who have a median income of $49,091) call Jonathan Karron at:

212-971-3155

Place an ad on Tuesday and see it in print the next Monday.

HEALTH AND FITNESS

w York Health And Fitness is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads; 0.50 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print lowed by a dash. No abbreviations. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $425 per inch, one-time sertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders cepted only with American Express, MasterCard or Visa. **Health And Fitness Section,** Classified Department, New York Magazine, 755 Second Ave., NY, NY 10017, 2-971-3155. **Contact Michael Fazio or Raymond Alvin for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

DENTAL

Private Dental Consultation Service
We offer a "Second Opinion".
1 Tooth To Complex Cases
Cosmetic Evaluations · 212-486-1993

HEALTH & BEAUTY

The Health
Beauty Connection
Call For Special Introductory Offer
• Cellulite/Fat Reduction
• The "Face Lift" Alternative
• Deep Pore Facial • Reflexology • Swedish
• Cranial Massage • Chiropractic Care
• Shiatsu • Exercise
123 East 54th St. (212) 688-1990
By Appointment – Free Consultation

lectrolysis-IB Probe, Facials, Waxing. Sterilized equipment, disposable or dividual probes available. Lenore Valery "The Best" - 23 leading beauty editors agree. W.57th St. **212-757-6585.**

lana of New York—Electrologists ecializing exclusively in the Insulated lbous Probe method, for permanent relts with comfortable treatments. Free nsultation. $70 per hour. 160 East 56th 9th Floor. 212-980-0216.

HOLISTIC HEALTH

sephing—Body work. 3-4 hrs. Preven- n, stress mgmt education 212-772-2572

MEDICAL

STOP SMOKING!
ONE OFFICE VISIT
THE ONLY MEDICALLY EFFECTIVE
WAY TO HALT NICOTINE ADDICTION
CALL FOR **FREE CONSULTATION**
PHYSICIANS SMOKE STOPPING CENTER
2 W. 86th ST (CPW) 212-787-2200
THE CLON-MED PROGRAM
Major Medical

STOP SMOKING IN 5 DAYS
Beth Israel Medical Center's successful SMOKESTOPPERS Program. Free intro session. For info & schedule: 212-420-4247

Experienced Acupuncturist/Internist—Ling Sun Chu, MD. 107 E. 73rd, 472-3000.

Surgery—2nd Opinions/Information. Caring, Dedicated. Insur. ok 718-343-1179

HEMORRHOIDS
Outpatient, painless treatment
using laser technology.
Laser Medical Associates 212-517-2850.

ACUTE OR CHRONIC PAIN
Painless office procedure. Safe, reliable technique. 212-685-3990 212-685-3438

PHYSICAL FITNESS

Beach Body—Exercise Coach. Aerobics, your home. Women only. 212-247-6934.

Bodyshaping By Elsa—Contouring for women. Private/one-on-one. 212-683-6331

Elinor Coleman · Exercise Trainer
1-on-1 workout - Home/Office/Studio
212-226-5767 for info.

Ferrante Fitness Program—Women: for contour, tone & strength - 212-683-7242.

Free Health Club Referral—
For Your Health. 212-439-6800.

Joseph Barr · Fitness Training—For Men and Women. 212-502-0697/914-628-5597.

Nance-Ercize Ltd.—Women's personal fitness. Home/office. 212-685-9732

One-On-One Bodyshaping—By Fitness Specialist. All boroughs. 718-424-3244.

Personal Fitness Trainer—Reasonable rates, M/F. All levels. Lori 212-737-0823

Personalized Exercise Programs
Expert instruction in your own home.
212-966-1249

New York's HEALTH AND FITNESS—
ll for rates and info. 212-971-3155.

WEIGHT CONTROL

Incredibly Fast, Successful Results!
Weekly Medical Treatment
By MD And Registered Dietician.
DiET-FAST® 212-840-2121

Certified Hypnotherapist—Weight Loss. Only 1 Session. 212-265-2772

Stop Dieting! Change Habits. Free consultation, one-on-one, your office or ours. **The Caryl Ehrlich Program, 212-752-8377**

LOSE WEIGHT
Rapid, Safe, Multi-modal, MD-directed.
Inquire re insurance. Free consultation.
J. Lavigne, MD. **212-879-4260**

Control Overeating, Binging/Purging. Individual, Group Counseling. Expert - Sixteen Years Experience. 212-924-6028

Diet Center. Wall Street's Weight Loss Professionals. More Than 30,000 Clients In 8 Years! Lose Safely & Rapidly. 132 Nassau St. 212-619-0771 1 NY Plaza

LOSE UP TO
30 LBS.
IN LESS THAN
30 DAYS
FOR LESS THAN
$30* PER WEEK
*For professional fees with major medical ins
Supplement additional • Major credit cards
CLINI-FAST
212-807-8080

Profast Diet & Health Program— —8 East 62nd Street. Call 212-759-9353

Lose Up To 10 Lbs. Or More—In One week. Free Massage Daily, 3 gourmet diet meals a day. Indoor/outdoor pool, spa and sports facilities. 800-232-2772, in CT. 800-237-2772, 203-642-6696.
GRAND LAKE SPA HOTEL, CT.

LOSE WEIGHT SENSIBLY
Lose 3-5 lbs. Per Week
working **one-on-one**
with a specially-trained M.D.
FIFTH AVENUE MEDICAL INSTITUTE
Official Medifast® Center
Most Insurance Accepted
Free Consultation **212-628-3113**

Partial & Total Fasting With Medifast®
- Individually-designed diets
- medically supervised
- one-one-one nutritional counseling
- Mid-Manhattan location

Possible insurance reimbursement.
RENAISSANCE MEDICAL GROUP
212-686-3131

Lose Weight Without Dieting! 1-On-1 Real Food, No Regain. Call Milna Bulova of **The Bulova Technique - 212-864-5832**

THE OPTIFAST PROGRAM
Physician's Weight Loss
715 Park Ave. (70th St) 212-288-5473.

A Winter's Tale

When winter's doldrums make walking to the corner a marathon and lifting the holiday turkey a workout, 1.4 million readers turn to New York Magazine's weekly Health and Fitness seciton. So exercise good judgment and do something healthy for your ad program. Place an ad in the Health And Fitness Section. It's the perfect place for advertisers to thaw that winter shiver from the city's busy bodies.

Call Mike Fazio or Ray Alvin at
212-971-3155, Monday - Friday, 9AM-5PM

Source: SMRB 1988

HOLIDAY ENTERTAINING

New York Holiday Entertaining is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads; $30.50 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display Classified ads are available at $425 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Holiday Entertaining** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155. **Contact Raymond Alvin, Michael Fazio or Denise Sisto for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

CARICATURES

Caricatures: "The Best"—Award winner. Jon Bailis. 212-972-7448.

Dazzling Caricatures—For your party. Also face painting. 212-772-2813.

Caricaturist/Comedian—Fast, Funny, Friendly. 212-254-8927/914-834-4079.

Caricatures By Dale Gladstone—Laughs Guaranteed! Unparalleled. 718-782-2250

Leading Caricaturist—Enliven your business or private party. 212-873-1695.

State of the Art In Caricatures
Philip Herman - Caricaturist
Par Excellence. 914-357-3318

Top-Rated Caricaturist—Parties, corporate, on paper or T-shirts. 516-931-0722.

Caricatures By Puglisi—Sign boards, 1/2 off. Shirts, gifts, ask. 718-631-3157

Caricatures & Face Readings—By Sherry Lane, NY's "Star" Artist - 212-633-6177

Caricatures With A Flair—For your next affair. Call Steve Sax, 718-373-5669.

ENTERTAINMENT

ALWAYS ENTERTAINING
Elegant Entertainment · Every Occasion
Theme Characters, Mimes, Face Painters,
Music, Magic & Jugglers. **212-255-9540**

CLASSACT
Personalized, Singing Telegrams
With Roses, Champagne or Chocolates!

BALLOON DECORATING!
Turn Your Party Into A Class Aff-AIR

STRIPPERS and BELLY DANCERS!
Call **718-482-7464**

Female Stripper, Class Act Unique and beautiful. Don't pay agency commissions, call **Amber** 201-795-4892. Free T-Shirt.

Instant Superimposed Photos Of Guests
Movie, magazine, sport themes, etc.
Captivating, High Tech Entertainment.
Unique, Memorable Favor! 201-994-4113

Why Do Adults/Kids Love—Michael the Magician/Mindreader? Call 718-389-9409.

JOSH SANDS'
"This Is Your Life" - Roast-a-Gram
212-713-5330 201-679-0874

S-T-R-I-P-P-E-R-S
Low, Affordable Rates
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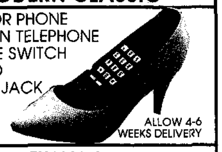

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Successful Attorney—Young 40's, enjoys the performing arts, WNCN. Handsome, kind, giving, Jewish, sense of humor. Seeks a committed relationship with a slim, attractive, bright nonsmoker, 20's-30's. Photo, please. NY/NJ. NYM Y371

Handsome, Honest, Sensitive—41-year-old, Jewish, professional man with great legs, seeks self-made woman who is ready for intimacy and stability. NYM C706

I'll Roll Out The Red Carpet—Petite, blond hair, blue eyes, very attractive Jewish female, 31-year-old professional, all-around nice person, seeks handsome, intelligent, athletic male, 29-35, to be my best friend plus more. Note/phone/photo a must. NYM Y295

Lost:—Tall, handsome, athletic guy, under 35. He has style, a great sense of humor, integrity, success. He's spontaneous, sensitive, romantic, cultured and has too many interests to list. If found, contact very attractive, creative, 5'7", young 31 brunette with similar traits. Send note. Photo for reply. NYM C738

Blue Eyes And Heart Of Gold—Attractive, intelligent, successful, professional Jewish male, 33, with high energy and sensitivity to match, seeks attractive Jewish woman, 28-35, who feels she can conquer the world yet is equally giving and affectionate. Classy and comfortable in the Rainbow Room while at home in the country or ski slopes. Has a great sense of humor and loves an occasional bout with silliness. Knows herself well and can speak eloquently from the heart. I desire a lasting relationship with extraordinary woman and ultimately best friend. If you're ready to turn life's dreams into reality, respond with photo and phone. NYM C734

Asian Woman Preferred—Romantic young doctor who loves family life and children wishes to meet charming woman for marriage. NYM C731

Truly Amazing...I'm Still Available—Beautiful brunette, 27, slim, Jewish (nonreligious), wishes to meet handsome, sincere, successful, 28-35, man, for the real thing. Please love people, animals, music, and surprises. Photo necessary for reply. NYM Y325

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The Penthouse—And the country home are great, but enjoying them with the woman I love would be even greater. Hopefully, it's you. World-traveler, artist-businessman, an entertaining and understanding man seeks smart, slim, sensuous beauty, 27-39. Will answer only letters with good photo and evening phone number. NYM C733

Best Friend Wanted—Intellectual woman, PhD, 35, 5'5", slim, nonsmoker. Seeks very intelligent, unpretentious, motivated, warm, anti-Bush (previously anti-Reagan) man, 30's-mid 40's, to share dance, movies, good food, theater, travel and quiet evenings at home in an equal relationship. Photo appreciated. NYM S056

Winsome Westchesterite—Accomplished, green-eyed ad-exec, passionate cook, loves family life style, seeks nice Jewish guy, 45-50. NYM D183

Rare Lady Wanted—If you are an attractive professional, 26-37, and possess sincerity, drive, honesty, pride and enjoy vacationing in the Caribbean, candlelight dinners, theater - and like or would enjoy learning to sail, play golf/tennis or horseback ride - I'd like to meet you. I am single, Jewish, 39-year-old CEO who is ready to settle down with that rare lady. Photo optional. NYM Y323

Seeking Female Soul Mate—30-40, to be my best friend. If keeping fit is a priority and underneath a muscular exterior is a kind, sensitive, affectionate, giving woman who believes in communicating and sharing feelings, this sports-minded man, youthful 43, 5'8", solid 165, blue eyes, bearded, runner, weight trainer and Scrabbler, awaits your reply. I love seafood, tear-jerkers, bringing flowers, holding hands, dancing and mountains. Casual dress and little makeup preferred. Phone/photo appreciated. NYM Y338

New Jersey Doctor—Tall, trim, athletic, good-looking. Seeks unclouded, serene, brainy, classy, curvy, sexy lady, 35-47. Note/phone/photo. NYM Y282

Love To Play The Guitar For You—Jewish, professional white male, 31, handsome, warm. Seeks relationship with woman - weight, age and height are not important, personality is. NYM C694

Green-Eyed Lawyer—Equipped with PhD. Witty, warm, unconventional - pretty and shapely. 42, looks 30. Seeks introspective, empathetic and uncommonly intelligent man, say 34-49. NYM Y272

Businessman, Intellectual—Multifaceted Renaissance man, corporation president, Ivy grad, mid 50's, loves great museums, cathedrals, European travel. Looking for extremely intelligent, intellectually stimulating woman, 30-45. Bio/photo/phone number. NYM D178

Ski season is right around the corner. Reach NY Magazine's love-to-ski readers in our weekly section. Call 212-971-3155

Don't Read This—If you enjoy single's functions. But if you spend your time at museums, art galleries, libraries and Carnegie (not the deli), enjoy listening to jazz and if you're a well-educated, refined Jewish woman under 5'4", very thin and very pretty, with a sense of humor, please read on. I'm a 56-year-old, divorced, attractive Jewish professional, eager to remarry. I'm hoping to meet a very slim, sophisticated, cultured Jewish woman, between the ages 38 and 44, who is literate, emotionally stable, sensitive and physically attractive. If you're answering ten other ads, please don't answer this one. If reading this makes you feel it was written with you in mind, please write and include a photo and phone number. NYM C749

Good-Looking, Rich And Loving Male—31, Jewish, looking for a relationship with an attractive, warm, bright, career-oriented lady, into the arts as well as home life. Photo/note/phone. NYM C717

Light Up Our Lives—Tea for two at the Plaza, build a snowman, a family baseball game, a night at the opera, theater, movies, folk singing, country western, dogs, cats, kids (yours great), adventures (gentle ones). This zany essence of joie de vivre with all the pluses, seeks an established, communicative, decisive, glowingly warm, gentle man (38-50) - to care, share, dare. No "cinder fellas" please - (pipe okay). POB 1727, NYC 10185

Have Herpes—Raven-haired adventuress, 33, slim/curvy, passionate features, media exec. Loves to cook, great New York style, Jewish Kate. Seeks Petruchio (you don't have to be Jewish), sense of humor critical. Should be successful mensch, athletic, enjoy restaurants, weekends away, family, friends. Photo, please. NYM Y309

Dreams Of Love?—And romantic passion? Then meet a cuddly surgeon, quite handsome, thoughtful, giant heart, mid 30's, very successful, Jewish, trim, 5'10", funny. Seeks chemistry, marriage, with a lady of warmth, beauty, class, 33 or less, nonsmoker, who reaches for the stars. No reply without photo. NYM Y342

Perhaps Love—Warm, caring, open, giving, affectionate Jewish man - romantic, witty, creative, nice-looking - successful businessan, young 55, many interests. Enjoys the beach, long walks, sunsets candlelit dinners, country inns, biking, sailing, sports, theater, music, art, dancing, new adventures, laughter, quiet times, stimulating conversation, intimacy, being with that special someone. Seeks a very pretty, thin/shapely, warm, giving, sexy, intelligent, spontaneous woman, 39-47. Note/phone/photo a must. NYM Y346

Man Of Warmth And Wit—Sweet, handsome, sophisticated man of spirit, humor, integrity and depth, 36, seeks playful woman for candlelight, compliments, quiet nights, city lights, long walks, caring talks, holding hands, happy hugs, flowers, smiles, romance in NY. NYM N273

Diamond In The Rough—Honest, intelligent, monogamous, nonsmoking, multifaceted, blue-eyed male physician, 6'1", 40, sensitive, healthy, wealthy and (?) wise. Seeking to be dazzled and hugged in a classic Tiffany setting of best friendship, marriage and (?) children, by a beautiful gem who is athletic, upbeat and nurturing. Note/photo and phone. NYM C709

Eclectic—Connecticut professional woman, educated, earthy yet domestic, warm, witty, quite attractive early 40's, enjoys books, movies, travel, cooking, canoeing, cross-country skiing, joys of city and country life - tired of being alone - wants relationship with intelligent, honest, caring, romantic man. NYM Y314

Special, Vital, Tender—MD, 40, Jewish, loves nature, city, arts, life. Seeks tranquil, aware, affectionate female (20-35), for lasting, joyous relationship. Photo/note/phone. NYM Y296

Still Love Leave It To Beaver—I don't. Pretty, trim, real person, 38, grownup, Jewish, seeks co-grownup to descend into middle age and forget Woodstock with. Eighties gal, lithe, Emmy award-winning comedy writer wants nice, real guy to curl up on couch and ingest prime time with. Out of towners welcome. NYM C722

Tired Of Looking?—Pretty, 36, thin ewish female, natural redhead with blue eyes, 5'2", college graduate, desires established, trim and attractive single man, 34-45, who's caring and sensitive and desires a warm, loving relationship. I'm looking for you too! Note/phone/photo preferred. NYM C726

Young-Looking, Handsome—Active, lim Jewish male, 48, seeks an attractive, warm, petite, nonsmoking princess, between 28-38, must be outgoing and independent. Let's share all the finer things in ife together. Note/phone/photo will get immediate response. NYM Y253

Terrific, Loving Lady—Young 40, 5'4", very pretty, athletic, successful professional and/but with young child. Can you handle us? Are you 40's, Jewish, terific also? NYM C725

Attractive, Slim Widow—Queens resident, enjoys life, the arts and people. Seeks secure, caring Jewish gentleman, 5'10" plus, youthful 60's, for lasting relationship. NYM C704

Successful, Sensitive MBA—Very handsome, Jewish Westchester man. Seeks female equivalent, 20-35. NYM C663

Musical Voice, Mischievous Smile—Upper West Side lady, socially presentable, lapsed Protestant, 39, 5'3", commercial construction manager, struggle to balance personal intensity and professional competitiveness with hopelessly old-fashioned ethic and strong domestic instinct. If you are an accomplished, self-confident, communicative man with a need to share and some idea of how to go bout it, please write. It's not your gifts but our choices that will interest me. Photo nd phone appreciated. NYM C727

Manhattanite—Mid 50's, loves Philharmonic, museums, travel, gourmet cook, a warm, caring, supportive man looking for kindred soul. Photo a plus, phone a must. NYM C705

Alive, Warm, Educated Female—Likes music, travel. Seeks compatible, caring, communicative, fun male, 58-68, for a possibly lasting relationship. NYM D183

Cute, Mid 40's, LI "Kid"—Smart, witty, down-to-earth, sensuous, attractive, somewhat Rubenesque Jewish female. Seeks bright, attractive, upbeat, affectionate male, 38-54. Photo if possible. POB 113, Old Westbury, NY 11568.

Green-Eyed, Beautiful Blond—Of Italian descent. 34, happy, secure. Love to ski, horseback ride, play tennis and enjoy life. Looking for male companion to share this with. Note/phone/photo a must, please. NYM C729

When I Smile, Men Smile Back—Effervescent psychologist, 38, 5'8", is eager to find a sincere, secure, successful man (40-55) who shares and appreciates ambition, high energy and good looks. NYM C710

Handsome Law Student—29, financially very secure, Jewish nonsmoker. Seeks educated, attractive, sincere, lively woman, 20-36 (any religion okay), to be friend/lover. Long-term relationship possible. NYM Y301

Poet—(Part-time) in search of inspiration. Are you it? I'm 30, 5'10", 165. I've been told I'm cute, so who am I to argue? Looking for adorable, sensational woman, 21-30, to explore NYC with (and write a sonnet or two for). Let's find out if Keats was right. Photo/phone/note. NYM S051

Fabulous Female—40, seeks younger man, successful, handsome, sense of humor, for relationship. NYM C707

Green-Eyed Brunette Beauty—Artistic, stylish, 80's woman, seeks male winner of charm and wit, 45-55. Photo. NYM C732

Love, Laughter, Warmth Guaranteed—Very attractive, accomplished, sensitive, witty, fun-loving, 40-year-old professional woman - seeks male counterpart for loving, enduring relationship. NYM Y317

Sally Field Type—Strikingly pretty brunette, young early 40's, 5'6", slim, leggy, successful company president, two grad degrees. Seeks attractive, educated, accomplished, successful Jewish professional, 45-55, nonsmoker, who enjoys theater, romantic dining, travel, to share the future. Photo. NYM S052

Simple Request—For an honest man, 30-40, attractive both inside and out, to risk possibilities with a very pretty, 33, 5'6", slender, sexy woman. Note/phone/will exchange photos. NYM N265

Tall, Nordic-Type Man, 36—Jewish, seeks athletic female counterpart, 22-33, who loves receiving roses. Photo. NYM Y318

White, Jewish, Successful Male—39 years old, possesses an MBA and an MS, never married, 5'11", 175 lbs. Looking for white, Jewish single woman, no children, must be pretty, intelligent, warm and communicative. I am looking for friendship, love and marriage. Please send photo and telephone number. NYM L416

I May Be The Woman—Of your dreams. Mr. Right: Don't be afraid to respond. Black, divorced professional, 38, athletic, tall, attractive (former model), mother of 2, requests the company of professional, tall, athletic male, 35-45, for conversation, companionship and cuddling. Hugs, not drugs. Recent photo/note. NYM S053

Petite, Feminine Woman—Well-educated (cultural interests, liberal politics), seeks man of integrity, bright, warm, nonsmoking professional, 40-55, as friend. Suburbs/older children, okay. NYM C736

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Caring, Loving, Slim, Attractive—Vivacious NYC psychotherapist, 5'7", seeks man (38-46) for sincere friendship, relationship. Photo/note. NYM C708

Lovely To Look At And Be With—Professional woman desires to meet a caring, intelligent, successful, nonsmoking man with a sense of humor, 39-50, to share a delightful and evolving friendship. Note/phone/photo, please. NYM Y202

Work And Working Out—That's all I do lately - 6', 41, man, blond, MBA, fit. Seeks thin, secure, pretty woman to reenter social scene with. Photo. NYM D185

Widower, 61—Would like to meet woman, 50-58, who feels at home in mink or fox, for dressy social events and long-term relationship. NYM Y321

Unabashed Romanticist—Lithe-spirited, mature, good-looking, green-eyed redhead, a real honeybunch. Seeks capable, gentle, lively man, 50's-60's, still dazzled by life and love. Shall we dance? NYM Y322

Alluring, Affectionate Professional—Woman, seeking established gentleman between the ages of 40 and 50, to share music, art, movies, drama, literature and sometimes baseball. Recent photo/note. NYM D173

Pretty, Sparkling, Fun-Loving—Jewish executive recruiter, 38, 5'4", 115 lbs, who has diversified interests, seeks handsome, successful Jewish man - warm, understanding, self-confident, outgoing and open to communication. Let's find out if the chemistry is there. I would love to hear from you. Bio/phone/photo. NYM Y263

Warm, Elegant, Well-Traveled—Foreign-born widow, diplomatic background, early 60's, NJ resident, seeking tender man for intimate relationship. Sense of humor vital. NJ resident a plus. Photo/phone. NYM Y297

Well-Educated, Latin—Mother of one, seeks successful gentleman, nonsmoker, 35 plus. NYM Y300

Pretty, Petite Blond—35, Jewish professional from upper east side seeks handsome professional man. NYM Y298

Let's Enjoy Life—I'm a 32, 5'10", successful, very good-looking Jewish male. I enjoy laughing, biking, running, outdoors, jazz, theater and good restaurants. Would like to meet a 22-30, slim, attractive, down-to-earth, adventurous, fun woman who enjoys both city and country living. Photo essential. NYM Y262

Fun-Loving Professional Female—29, eager to meet successful, sincere, sports-minded male, 30-36, for adventure and more. Photo/phone. NYM N267

Manhattan Businessman/Attorney—45, divorced, tall and attractive, seeks bright professional woman, 35-42. NYM C739

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Pearl Fisherman—Cultured gentleman, 42, of European background, seeks luminous, cultured black pearl for un vrai amour. Letter, photo of gem appreciated and acknowledged. NYM Y324

Meet Someone Special—Vivacious Jewish female, 30's, sexy and slim, nonsmoker, enjoys all life has to offer, seek marriage-minded male. Photo/phone. NYM Y326

Successful And Single—Very pretty female fashion designer, 30, seeks warm, exciting, sincere gentleman, 30-40, who enjoys movies, lazy Sundays and discovering new restaurants. Please send note, photo and phone. NYM C711

Chic Strawberry Blond—Slim, educated, seeks white male, 33-40, for dining, dancing and NYC culture. Photo. NYM C740

Every Day Is An Adventure—Writing this is a new one for me. I love the city, its excitement and ideas; the country for its simplicity and beauty. I am attractive, youthful 60's, Jewish widow, interested in meeting compatible gentleman. If you are sane, solid and single, please signal with note. NYM C735

At Home Central NJ—Slim blond woman, 38, 5'9", Manhattan commuter, looking for a man who enjoys life. Nonsmoker. Note/phone. NYM Y287

Outgoing, Intelligent, Attractive—Professional woman, early 40's, happily raising an adopted 1 1/2-year-old child, seeks stable, bright, late 30's-early 50's man with good sense of humor, to enjoy music, theater, biking, outdoors, for fun and seriousness. Photo appreciated. NYM Y327

Caring, Urbane Widower—50's, 6'1", *slim, handsome environmentalist*, seeks intellectual, earthy woman, 30-50, formal and funky, for friendship or more. Note and photo, please. NYM Y329

Good-Looking Manhattan Widow—Young 50's, is independent but misses the dependency, is happy with herself but wants to make you happy, loves to laugh but wants to make you laugh, enjoys all life has to offer but wants to enjoy it with you. I'm looking for a serious relationship with a classy, warm and secure man who has a sense of humor and who feels, as I do, that the best years ahead should be shared. NYM C712

Genuinely Different—Idealistic lawyer, Jewish, handsome, 36 - loves adventure, romance, Israel, children and life. Seeks pretty, intelligent, open-minded, loving woman to share fun times and intimate feelings. Photo, please. NYM Y328

So Much To Give—37, med school professor/scientist, 5'8", slim, good-looking, Jewish, and I keep fit by running. I love dining out, cooking romantic meals, sports, ballet and conversation with someone special. I seek a slim, warm-hearted, pretty, nonsmoking woman for a lifetime of friendship and commitment. Photo and phone. NYM Y292

Happy, Blue-Eyed Blond—101 lbs, never married, 35, Jewish, loves animals, computers, running, seeks man. NYM D181

NYC/Great Neck, LI Investor—Good-looking, 41, 6', 170, divorced (no kids), home-owner, eclectic interests. Seeks attractive, thin (size 3-7), warm, caring woman, ready for romance, friendship, maybe more. Photo essential. NYM N249

Very Attractive, Green-Eyed Brunette—5'4", in her 20's, with zest for life and adventure. Seeks a witty, handsome, tall Jewish male who is as comfortable in jeans as in a suit. Photo/note/phone. NYM Y284

Champagne—Early 40's, handsome, slim, fit entrepreneur with style, seeks woman of inner and outer beauty. Nonsmoker, sexy in jeans or black gown. Must love to travel, laugh and exercise. Note/photo/phone. NYM Y299

Are You—An athletic, intellectual, warm, funny man, 55 plus, who loves Manhattan? I am a slim, attractive, recent widow with an apartment in NYC and a house in the country, who loves tennis, downhill skiing, opera, reading, contemporary art, walking and travel - and hopes the best of life is ahead. Everything in life is more fun when it's shared. NYM C742

Handsome Italian Man—Successful professional, very honest and sincere, warm, romantic. Seeking slim female counterpart, 25-32, for friendship and possible marriage. Photo/phone. NYM Y285

Pretty, Attractive Lady—45, sincere, *seeks educated, bright, 50-65 man for re*lationship. Note/phone/photo. NYM F019

A Mix Of NYC And The Stix—NYC psychologist and rural land developer, 6'2", 185, very fit, young 50's, good-looking, multifaceted, successful. If you're a tall, slender, beautiful, interesting widow, please send note/photo. NYM N250

Beautiful Lawyer—Now in TV, seeks man of warmth and substance, 35-50, who wants real wife, country house, pets, ideas, music, laughs. NYM N257

Be Surprised—Late 30's, looks 25. Pretty, green-eyed, traditional, petite teacher, 5'3", never married. Seeks professional Jewish male (without previous offspring), refined, nonsmoker, 37-45, desires marriage and family. Bio/phone/photo helpful. NYM C713

Blue Chips, Computer Chips—Potato chips, casino chips! If you're a terrific guy, 50-60, ready to work on a committed relationship (yes, it takes work), and the idea of pairing off with a spontaneous, adventurous, dynamite, redheaded Leo lady sparks your imagination, then write and let the chips fall where they may! It'd be nice to know how to reach you - by phone and otherwise. Recent photo. NYM C696

I've Got Great Gams—And they like to go from the city to the country (any), the Rainbow Room to Ratners, the movies to the matches. I'm a playful, slim, very attractive, successful Jewish female, 39, with green eyes, warmth and wit. You're sophisticated, confident, sincere and successful with a good sense of humor and great delivery. Note/photo. NYM N251

Handsome, Successful—Black media executive, early 40's, is looking for an intelligent, lovely woman to share his interest in movies, the theater, music, sports, travel and life's deepest emotions. Photo is important, race is not. NYM C697

Searching For A Heart Of Gold—Charming, charismatic cuddler. I am 30, slim, very attractive, gentle and a successful female entrepreneur. If you are warm, insightful, sincere, down-to-earth Jewish male who enjoys life's simple pleasures and is passionate about chocolate chip ice cream, I would love to hear from you. Please send photo and note. NYM Y286

Beautiful, Blond, Blue-Eyed—33-year-old, divorced female teacher, seeks professional man for love relationship and to start family. Enjoy dancing, travel, all music. Send photo. NYM Y330

I've Crossed Delancey—And want to meet "the pickle man". I'm a Jewish woman, 28, petite, PhD candidate with many interests. You? NYM C699

I'm Ready If You Are—Pretty female professional, late 30's, enjoys outdoor sports, sense of humor, Diagramless, theater, classical music. Seeks insightful, successful professional male, 35-49, who's cerebral, adventurous, fun-loving and ready for marriage and family. NYM N261

NJ Female Only—Jewish male, tall, attractive, fit, personable, wants serious relationship with Jewish female, over 5'7", who is old-fashioned. Photo. NYM Y291

Attractive, Tall Blond Widow—52, seeks successful Jewish businessman for serious relationship. Photo/phone. NYM Y290

Single White Male, 31—Business-owner in central NJ. My new motto: Don't worry, be happy! If that's yours, and you're female, 26-32, please contact me with photo and phone. NYM C701

Jewish Widow—Late 50's, warm, witty, intelligent, good-looking, slim, fit and financially secure, seeks tall male counterpart. NYM C743

Pretty Academic, Serious—Hard-working widow seeks man, 40-60, kids, country okay, for permanent relationship. Just be kind, intelligent, interesting and honest, whether academic, artist, professional, technical or executive. NYM N269

Watching Saturday AM Cartoons—Alone and liking it? - Not good. Pretty, 38, trim, real grown-up, gal comedy writer, Jewish, seeks cool guy to share Ed Grimley, forget 60's and descend into middle age with. NYM C695

Former Museum Curator—Now media exec. Jewish, 33, handsome, kind, bewhiskered, with a sense of humor. Seeking gentle woman to share my love of fine arts, museums, ballroom/swing dancing *and exploring NYC. Photo/note please.* NYM N259

Very Pretty Physician—Slim, athletic, affectionate, easy to talk to, west sider, 5'6", 37, Jewish woman who loves to laugh and enjoys tennis, the arts and exploring New York. Seeks professional, energetic, athletic, in-shape man, age 33-43, with warm heart and great sense of humor. Note/photo appreciated. NYM Y294

Non-Stereotypic MD—37, easygoing, seeks attractive Manhattan gal to share movies, fine food, cold wine, relaxed fall weekends. NYM N252

Pretty Artist/Photographer—Slim, athletic, 38. I love to go to the movies and for Spanish food. I like the life of my work and am seeking a warm, active, healthy, trim, handsome professional man (34-45) who has many of his own interests and who feels he can relate to someone in the arts or might be in some art-related field himself. Both photo and note. NYM C703

Divorced (Not My Fault)—Jewish woman, 42, attractive redhead with hazel eyes, lives in Manhattan, full of life and sense of humor - intelligent too. Looking for somebody similar, age range 45-55. Let's start with dinner and take it from there. Please send photo, note. NYM C719

Dramatic Blond Litigator—28, transplanted from upstate NY. I'm kind, straightforward and reasonable, and am good at both talking and listening, teasing and consoling (you should be too). Would like to meet educated, well-spoken, well-dressed and yet approachable man, under age 50, who is ready to forge a partnership. Phone. Photo optional. NYM Y302

Unusually Attractive Woman—Spirited, loving, intuitive. Seeks man, 40-55, Jewish, successful professional, confident, kind, witty nonsmoker for commitment. Note/phone. NYM N260

Warm, Sincere, Mature—35, white, professional male, 6'1", attractive, seeks down-to earth woman with smarts. Asian welcome. NYM Y303

Tall, Slim Irish Female—49, interested in everything! Seeking established, 50-60 male with an upbeat attitude. NYM Y304

Very Pretty Blond—Successful, sexy, 44, seeks younger man, 35 plus. NYM C716.

Hey Guy, Age 29-42!—Don't impress me with success and accomplishment. You should care about your own personal development. Treat me with respect, not to dinner. Struggle in French/Hebrew with me. Have open spirit of fun. Be healthy, clean. Me - a creative graphic designer, 34, very female, warm, witty; a character with character. Guaranteed response if you make me chuckle. Photo optional...unless you're frightening. NYM D180

***Handsome Professional**—35, seeks chic,* pretty, intelligent lady (I mean it). Shall we embark on the friendship boat first? Photo maybe? NYM Y311

Pretty Banker—32, educated, slender, fit, enjoys city living, seeks handsome, tall professional, 28-38, with a good sense of humor. Photo/note. NYM Y306

34-Year-Old, Tall New Jersey Male—Irish-American, likes travel, NYC and the Mets, seeks attractive, sincere woman for good times and possible serious relationship. Note/phone/photo if possible. NYM Y307

Scrawny, Pretentious—Oops! Slender, successful woman, writer by day, singer by night, 5'4", loves performing arts, animals, outdoors, seeks compatible man, preferably 30 plus. NYM N270

Pretty, Radiant And Shapely Blond—With dynamite legs, 40, seeks handsome, mature, stable lifetime partner. POB 793 NYC 10268.

Single Black Male Doctor—37, made commitment in the past, will start anew with you. Race unimportant. Phone. NYM C721

Passionate, Creative And Romantic—Jewish male, 34, 5'8", desires to commit to an Ivy grad, 21-26, with model looks and slim, athletic figure. Cultural interests, with appreciation of *traditional* values preferred. My financial success, including a home in NY's most exclusive co-op, with your social grace, will allow us to live in exquisite style. Note/photo. NYM Y331

Do You Have—An appreciation for humor, passion, the absurd? Active, attractive Jewish female, 31, child therapist, seeks warm, witty, reflective man for sharing these and more. Photo appreciated. NYM C745

Dark-Haired, Blue-Eyed Beauty—Jewish professional, 32, 5'2", with great body, who likes tennis, biking, movies, exotic travel, seeks intelligent man, 29-39, with a sense of humor and adventure. Photo/note/phone. NYM C774

Handsome, Witty, Athletic—Jewish male, 30, professional and attorney-to-be, seeks a special woman, 20-32, for fun, romance and more. Photo a must. NYM C747

Seeking A Sincere Woman—30-40, nonsmoker, for a long-lasting relationship. I'm 37, Christian, a Manhattanite, work in the field of TV, enjoy films, plays, bike riding, ice skating, picnics and dining out. Note/phone. NYM Y341

Romantic Monogamist—Tall, athletic, 45-year-old, successful, elegant New Jersey man seeks a bright, beautiful, slender, nonsmoking female with a great smile, who is both sensitive and communicative. If you believe in true love and value honesty, let's take a chance. All of life awaits us. Please respond with note and photo. Photo will be returned if desired. NYM Y333

Someone To Watch Over Me—Blond, great figure, 5'6", loving, affluent, professional Jewish woman, 40, seeks affluent, caring, sincere, marriage-minded exec/professional man, 40-55. NYM Y332

Special Black Lady—Desired by special white guy, handsome, romantic, athletic, poetic, financially okay, over 40, seeks sweet, sincere, sensuous, smooth, ebony woman, 20-30. Picture, please. NYM S054

This Sparkling Beauty—42, slim, with a heart of gold, seeks a gem of a guy to brighten her life. NYM Y335

Sparkling Brunette—Very pretty, bright professional woman, 40's, enjoys the arts, country jaunts, good conversation. Seeks thoughtful, huggable man with humanitarian values to share the joys of life. NYM Y336

Disillusioned With Single Life?—Lovely, intelligent, 52-year-young woman, seeks contemporary male partner to enhance reality with friendship/love. NYM C748

Knight In Somewhat Shining Armour—Seeks not distressed damsel but quests dominion beside majestic monarch. Writer, 41, tall, awaits envoy with photo, missive, charm. A legend becomes us. NYM S057

Looking To Share—I've got the house in the suburbs, the station wagon and the kids, what's missing is you. You're Jewish, family-oriented, intelligent, attractive, emotionally secure, 34-45. I'm 34, attractive, bright, fun-loving, down-to-earth. Note/phone. Photo optional. NYM C442

Continental Type—Attractive 34-year-old MD, single - wants to share the big apple, culture, museums, concerts, also long walks in the autumn woods with affectionate, vivacious lady, 23-35. Commitment possible if the sharing stays good. NYM Y337

GQ Type—Doctor, 31, tall, trim, together, fun, Ferrari-owner. Seeks 20's, lean, loving beauty to spoil rotten. Photo. NYM D167

European MD—Jewish, divorced female, 48, slender, seeks thoughtful, serious, slim man, below 55. Photo. NYM C760

Slim, Very Pretty Writer—5'1", 33, warm, funny, world traveler. Seeks fun, serious man, 28-38, worth writing home about. Photo. NYM C750

Strawberry Blond—With cover girl looks. Slim, stylish, successful, young 34. Looking for that very special, handsome, successful, Waspy male, to fall in love with. Photo/phone. NYM C775

Pretty, Warm, Curvaceous—38-year-old, affectionate, bright Jewish female, who loves cozy nights by the fireplace, candlelit dinners and walks in the country - would like to meet an attractive, secure, good-natured man, for friendship and love. Note/photo/phone. NYM Y355

Handsome Man, 61—White widower, seeks Dolly Parton figure, sensuous, understanding woman for a love relationship. I'm marriage-minded, interested in music, dancing, dining out. I will answer only those who send a photo. NYM Y343

Stunning, Italian-American Female—32, seeking lasting relationship with Italian-American entrepreneur, 28-39. Photo a definite must. NYM Y344

So I Cheat At Scrabble—Pretty vice president of frivolous business, 33, wants sweetheart to laugh with, not at. Be caring, clever and committment-minded. Photo a plus. NYM D184

Great Legs!—Brainy, sexy, sassy, energizing lady producer/entrepreneur, seeks confident, handsome, male dynamo, 45-55, for exciting tomorrows. NYM C752

Ready To Create—Our own family and home? 5'4" beauty, 37, two masters - one Ivy, nonreligious, seeks honest, romantical, tall, successful man, 30-45. Note/pix/phone. NYM Y345

Unusually Pretty Blond—Great blue eyes, trim, top-of-the-line and rather wonderful, seeks offbeat, offhand, far from ordinary male counterpart, 35-45. Photo, please. NYM S058

Unpretentious Man—36, seeks straightforward woman, 33 or younger, for friendship and more. Understatement is preferred over hyperbole. Please send note, photo and phone. NYM C753

Extremely Attractive—Slender, educated, musical, financially independent divorcee, seeks warm, educated, previously married man over 50. Note/phone. NYM C756

Spirited And Spiritual—Pretty, fun, supportive woman, 34, seeks tall, real mensch for real relationship. Photo. NYM C758

A New Step—I'm ready for a new start - how about you? Tall (5'6"), attractive Jewish female, with a love for life and laughter, would like to share same with a sincere gentleman, over 40. Note/photo please. NYM Y347

Attractive Asian Woman—25-38, sought by successful lawyer, handsome, trim, sensitive, single, Wasp, for fun, romance, more? Note/phone/photo a must. NYM C759

This Lady MD—Almost has it all - attractive, athletic 30-year-old - has style, humor and sensitivity. Needs only a compatible mensch to share future. Note/photo helpful. NYM Y349

Mischievous, Spontaneous, Sensuous—Woman, seeks man to reflect the sparkle in my eyes. You're between a confident 25 and a charismatic 40 - you can alternate between dancing in the streets and dancing barefoot on my living room rug - you know what you want from life, how to get it and how to enjoy it. Love of laughter a must. NYM Y350

Cultured, Adventurous Blond Beauty—Intellectually intriguing. Comfortable - yet exciting. Elegant - but down-to-earth. Nonsmoker. Wasp. Seeks accomplished, high-energy, man, 40-early 50's, with great sensitivity, integrity, a sense of humor and a romantic/passionate nature. Must also share some of my interests (opera, ballet, symphony, plus sailing, tennis, skiing, riding, world travel and bridge) and have six-figure income like me. Photo. NYM Y351

Wall Street Lawyer—34, Ivy/prep background, physically active, imaginative, Christian, seeks committed relationship with similarly-minded female equal. Note/photo. NYM C724

Handsome Psychologist—Sincere, down-to-earth, looking for bright, attractive woman, 26-40. Photo please. NYM C761

Bright, Pretty Lady—Tall and slender, in good shape, Protestant background, Ivy-educated, would love to meet intelligent, nice guy in his 50's, for movies, restaurants, theater, sports, quiet times and all life has to offer. Note/phone. NYM D165

Casting Call—Amy Irving type, 35, Jewish, athletic, seeks handsome, fit, funny, successful leading man for love/marriage. Photo, please. NYM C762

No Bones About It—Attractive, vivacious woman, 38, professional, petite, cultured, spiritual. Seeks insightful, down-to-earth Jewish man, 36-45, with loving heart, varied interests and healthy life style, for fun, friendship, future, family. Note/phone/photo appreciated. NYM Y352

CT Woman—37, blond, seeking life's balance. Loves nature/city lights, foreign films/local fairs, fine dining/outdoor cooking, adventure/familiarity. Good woman seeks good man! Letter and photo, please. NYM C767

Fun-Loving, Pretty And Petite—Thirty-something, Jewish female with class and charisma, who enjoys the good life, seeks a sincere, successful romantic, over 5'8", 32-42. Note/photo. NYM C763

Not Superman!—Can't compete with the descriptions in most ads, but awfully nice in person. 54-year-old businessman, lives Bergen County, works NYC. Seeks slender, nonsmoking lady, 38-45, who loves sports, travel, classical music. Photo a must. NYM Y353

Head-Turning Blond—Beauty, brains, personality, warmth - I've got it all except you: a fabulous, handsome, one-woman man, Jewish, 30-40, who's got it all - except me! C'mon! Photo a must. NYM C766

Psychologist/Professor—Warm, successful, attractive, Jewish, in-shape male, Manhattan, 39, 5'9". Seeks very attractive, well-educated, high-level professional woman, 25-35. Photo, please. NYM C765

60's Roots—Manhattan PR exec, 44 and in shape (6', 170 lbs), seeks female partner: bright, monogamous and uninhibited, down-to-earth but elegant and classy, 36 or under. Please, photos do help. POB 6664, NYC 10128.

Tall, Cute, Athletic, Fun—27, MD, seeks bright, beautiful, energetic Jewish lady, 22-29. Note/photo. NYM D186

Good-Looking, Professional Guy—34, fit, easygoing and sometimes witty, wants to meet a pretty, sincere, fun woman, 25-35, for friendship and hopefully more. Photo/phone. NYM Y091

Catch Of The Day—32, Italian doctor, established, successful, very handsome, athletic, health-conscious, nonsmoker, beach lover. Seeks adventurous, educated, witty, slender, very pretty, athletic female who is ready for a great friendship/relationship. Must include photo/bio/phone for reply. NYM D187

Bicoastal Beauty—Jewish female, 25, assertive, confident, successful, athletic, petite, with blond hair, blue eyes and good figure, loves east and west coast life styles. Looking for handsome Jewish male, 25-32, outgoing, confident, athletic, successful, classy and spontaneous. Nonsmoker only, please. Note/photo/phone. NYM Y280

Business Executive—29, 5'8", likes good conversations, tennis, good restaurants. I am a sincere man, very well-mannered, intelligent, looking for a slim female of fine background to share life with. Phone. NYM Y358

Natalie Wood Type—30's professional, seeks non-NY type, accomplished Jewish businessman. Photo please. NYM Y359

Lithe And Lovely—Woman, 39, creative, self-employed, Ivy PhD/MBA. Passionate about literature, music, art; delights in eclectic conversation but prefers beer to sherry. Pretty and slender with dark, expressive eyes, elfin smile, tender ways. Seeks trim, attractive, affectionate man, of keen mind, stalwart character and irreverent spirit, for loving, lasting partnership. Letter/phone, please. NYM Y360

Successful Real Estate Exec—Handsome, hazel eyes, 6', 29 and very together. Seeks very pretty lady, 20-30, with class, warmth and humor. Phone and photo. NYM Y361

Life's Grand But It's Better Shared—Jewish female, 32, attractive, loving, warm, caring, athletic, spontaneous, supportive, 5'7", slim. Seeks caring, professional, tall slim nonsmoker, 32-40, Jewish male. Photo, appreciated. NYM C771

Marriage-Minded, Stable—Tall, slim, friendly, good-looking, Jewish male teacher, 44, who is pleasant, bright, down-to-earth and humorous. Seeks a sincere, honest Jewish woman, for a commitment. Photo optional. NYM Y362

Westchester Lady—Successful professional, 35, 5'4", slim, Catholic, green eyes, blond hair, in search of lifelong male friend and companion. Please send note and photo. NYM Y363

Handsome MD—Blue-green eyes, 29, 6', athletic, all-American looking male seeks beautiful, blue-eyed, blond-haired, cover girl-type female, 21-30, 5'6"-5'7" and professional. Photo a must. NYM C772

Ambitious Manhattanite—43, 5'10", 185. Likes fine dining, repartee. Seeks very pretty Christian lady, 30-36, nonsmoker. Collegiate type a plus. NYM Y364

Accustomed To The Finest—Elegant, sultry brunette, slim, 5'2", 41, combines beauty, culture, creativity and refinement. Wishes to inspire accomplished, dynamic gentleman. Trim, nonsmoker, motivated, very successful. Passionate in his pursuits and emotionally ready for the relationship of his life. Note/photo please. NYM C780

Blue-Jean Beauty—Slim, 5'4", 34, seeks tall, cute guy, 30-40. Into rock, sci-fi, racquetball, games? NYM N272

Tall, Wall Street Attorney—29, 6'5", in shape, Presbyterian, never married, honest, confident, with varied interests, seeks tall, professional female Wasp. Note/photo/phone. NYM Y313

The Real Thing—Striking, thin, vivacious, unconventional, 27, green-eyed, strawberry blond art director. Seeks intelligent, well-educated, adventurous Jewish man with good sense of humor (nonsmoker). Photo. NYM N274

Beautiful Professional Sculptress—Sensuous, slim and Jewish, seeks successful, cultured, attractive, affectionate man, 35-47, for lasting relationship. Photo/phone. NYM C741

Fun In The City—Sought by a 28-year-old - (too) hard-working international attorney, 5'8", curly blond hair, in shape. I am sophisticated, widely-traveled, and generally able to speak English in complete sentences (despite being Ivy-educated). I find myself wishing for rainy Sunday afternoons exploring Soho with that special person. Are you an attractive, confident female professional also having a few doubts about the price of that ride in the fast lane? Note/phone/photo essential; pink Cadillac optional. NYM N275

Cheerful And Happy-Go-Lucky—Italian-American, 44, romantic, cuddly, funny, warm-hearted, creative professional. Enjoys the outdoors, sports, movies, oldies but goodies, "The Honeymooners". Seeks affectionate, caring Catholic woman, 25-36, without kids, who wants someday to have kids and takes pleasure in life. Photo please. NYM N276

City Professional—Attractive male, 32, 5'10", Jewish, seeks slim, attractive and outgoing female. Photo/note. NYM S060

Attractive, 30's, Professional—Enjoys politics, new adventures, the arts. Values loyalty, openness, sensitivity, humor. Seeks male counterpart, 30's-40's, for friendship, possible relationship. Note/phone. NYM C680

I Never Thought I'd Place An Ad—Like this. If you never thought you'd answer one, let's surprise each other. I'm a DDS, 5'9", athletic, single, Jewish, 39, secure, not neurotic. Seeking woman 20's-mid 30's, with more qualities than can be listed here. Note/photo please. NYM N244

Multifaceted Blond—American-French female, 5'8", young 42, likes dance, opera, travel and sports, seeks Mr. "One-derful". Photo please. NYM Y271

Lady, I Need You—If you answer this ad, you will find this handsome NY CEO to be 52, 6', fit, millionaire, respected, dynamic, fun-to-be-with and supportive of your goals. Since my divorce (11 years), I have been developing my successful business, but now I'm looking for that "special" relationship. If you possess the following qualities, 35-52, bright, nonsmoker, articulate, physically similar to Dolly Parton rather than Twiggy (height and color of hair not critical), and if we appeal to each other, I promise you a wonderful and exciting future. A note describing pertinent physical/personal characteristics/dimensions, photo (xerox)/ phone number are absolutely required. Remember, I'm trying to find you! POB 6078, Somerset, New Jersey 08875-6078.

Traditional Values—NJ guy, 33, Catholic, professional, successful, never married. This handsome bachelor wishes to meet a special lady. Photo, please. NYM C608

Active, Attractive—Petite, Ivy-educated writer, avid traveler, walker, beachcomber, book lover, movie and theater buff, Mets and tennis fan. Seeks Manhattan male match, fit 50's-60's, successful, warm, worldly - but not world-weary. NYM C600

It's Moondance Time—Former expatriate, 30, slim, secure, sensible MD - enjoys travel, jazz, art, finance, log fires and cross-country skiing. Seeks petite female companion before the first flakes. NYM C607

Beautiful Upper-Class European Lady—Ex-model, charming, romantic, warm, 39, feminine, seeks upper-class gentleman to enjoy life together. Photo. NYM D171

Outgoing, Very Attractive—Jewish female, 27, MA, seeks successful, handsome male for romance. Photo, please. NYM C602

What's Wrong With This Picture?—Down-to-earth, good-looking, athletic Jewish attorney, 27, a genuinely warm, caring person, lacks special woman to share life. Sense of humor, easy smile a must. Help make this picture complete. Photo, please. NYM C609

Woman Wanted—To live in Camelot. NJ gentleman, 6', 175 pounds, successful executive, loving and caring, seeks woman, 35-50, for fun, friendship and maybe more. Note/phone. Photo appreciated. NYM C611

Complicated Conversation Coveted—By rebelliously passionate and playful professionelle, seeking smart, centered, funny fella, 38 plus, favoring nests in mountain greenery. NYM L422

Warm, Very Attractive Professional—CT female, 36, fit, traditional values, humorous outlook. Seeking secure, loving, lighthearted man, 30-45, for committed relationship. Note, phone. NYM C604

Caring, Creative Professional—Israeli woman, 37, individualistic, attractive. Seeks independent, insightful, socially conscious, spirited Jewish man, 38-47, who is somewhat offbeat and ready to share life's joys and struggles in a mutually supportive relationship leading to family. Note/phone, photo helpful. NYM L425

Petite, Big Brown Eyes—Seeks sensitive, health-minded male, 30-40, to share quality time. Photo. NYM L426

It's Autumn In New York—And a successful, well-rounded Jewish MD - 30, 5'8", kind, handsome, athletic - seeks a pretty, bright, caring Jewish woman for rustling through leaves and gazing at the stars on cool fall evenings. Note/phone/ photo appreciated. NYM C589

Absorbing, Attractive, Articulate—Professional woman, interested in psychology, arts, cooking, cycling. Seeks attractive, brainy, charming, dynamic man, 35-49, who feels ready for a relationship. NYM Y230

Pretty Brunette—Slim, warm, intelligent, 36, 5'2". Seeks professional man, 30's-early 40's, with good sense of humor and a kind heart, who is looking for a serious relationship. Photo/note/phone, please. NYM C591

Attractive Physician—32, seeks cultured professional woman, 30-48. Photo appreciated. NYM Y158

Handsome PhD Scientist—30, athletic, 6'1", seeks educated, attractive woman, 23-28. Note/photo. NYM C590

Attractive, Warm, Caring—Divorced Jewish female, youthful 44, seeks equally financially secure male, 40-50, who is warm, caring and loving. NYM C541

Government Attorney—Divorced, 37, seeks intelligent female with diverse interests, including outdoors. NYM C542

I Wear It Well—Classy, dynamic, intelligent, warm, slim, petite, pretty, professional NJ woman (43), is seeking a genuine, polished, attractive man who enjoys the finer things in life - laughter, holding hands, dining, dancing and the love and friendship of a secure woman. Photo a must. NYM L401

"Love—Is the attempt to form a friendship inspired by beauty." Lovely, tall single white female, aged 33, warm, caring, with eclectic tastes and sense of humor about life, hoping to fulfill the poet's dream. Seeking warm, loving, down-to-earth man interested in a possible long-term relationship. Note/phone. NYM C624

It Is Lonely At The Top!—...Very handsome, single Jewish man, age 33, well-built, 5'9", 145, warm dark eyes, with charming personality to match...owner of lucrative international hi-tech engineering and manufacturing firm, several houses, big cars...seeks pretty, sexy, slim, cheerful, cuddly, playful woman, age 20-35, to share everything with. I look forward to hearing from you soon! NYM N232

Very Handsome—Educated, successful male, who is also a nice guy, looking for special lady. Photo. NYM C639

Very Pretty Professional—Attractive, successful, intelligent, slim, 35 - loves movies, music, aerobics and laughter. Looking for an attractive professional with similar qualities. Note/phone/photo please. NYM N235

Pretty, Latin Career Woman—Seeks single, caring, educated career man, 46-55, for love and marriage. NYM C634

Lovely, Lithe, Leftist Lady—Psychologist/ writer seeks sane, sensitive, substantial soul mate, 35-45. NYM C635

Striking Lady Executive—43, 6', bilingual French-English - seeks fun, charming nonsmoker, 6' plus. NYM C636

I'm Not Afraid—Of poison ivy or pheasant under glass. Attractive, trim fashion designer seeks fit man, 40 plus, to share picnics at Tanglewood and Thanksgiving dinner on West End Avenue. Note/ photo/phone. NYM C638

Very Tall Blond—Female professional, 36, Catholic, bright, attractive, romantic, loves the ocean, champagne, fireplaces and pizza. Seeks warm, intelligent, confident and honest man for friendship, sharing and intimacy. Note/phone/photo. NYM N263

Humorous, Very Kind—Lady, 30's, Jewish, Cleveland resident with midwestern values, great eyes and smile, short stature, very well-educated, overweight and losing, loves oceans, football, comedies, seeks quality gentleman. NYM N264

Very Pretty, Jewish Teacher—34, 5'6", slim, sincere, blue-eyed blond, seeks one special man to love. I enjoy animals and nature. Photo. NYM C730

MD Without Porsche!—Doctor/scientist 30, funny, warm, thoughtful, bit shy. Loves art, politics, wilderness and NYC. 5'6" slim and fit. Seeks Jewish woman who's smart and silly. Note/photo. NYM C744

Smart, Good-Looking Woman—43, publishing entrepreneur, seeks man of adventurous mind and spirit. NYM Y319

Dancing Cheek To Cheek—Degas autumn walks and Chinatown are activities we might share if you're a self-aware man, 42-60, nonsmoker, who values a loving, committed relationship and is ready to share life's discoveries with an accomplished (MBA), striking, affectionate divorced woman of feeling who appreciates sincerity, compassion, good conversation. NYM N247

Seeking "Thirty Something"—Kin culturally-oriented professional man wh is commitment-minded, humorous an has a Jewish conscience. Your very pretty bright and adventurous counterpa awaits. Photo. NYM N262

Warm, Caring, Handsome—Jewish professional, 6', 165 lbs, emotionally an financially secure, fun-loving and funn with wide range of interests. Seeks down-to-earth, intelligent, nice-looking Jewis female, 26-35, preferably nonsmoking an over 5'5". Photo a must - glad to exchange NYM Y281

Caro Mio, Let's Meet—Educated, tall slender Italian-American female write 34, Westchester resident, seeks simila male. I enjoy opera and rock and rol diners and fine restaurants; flea market and museums; domesticity and travel; ol movies and a good laugh. No drugs smokers. Note/phone. NYM C687

Let's Take Manhattan—Responsibl educated, mature 22, seeks attractive lad 20-30. Note/phone. NYM C692

I Love Red Hair—Fun-loving, intelligen attractive brunette, 24, seeks simil qualities in a Jewish guy, 24-30. Not photo, please. NYM C693

Nice-Looking Realtor—29, 5'9", sincer and fit, seeks a warm, pretty female, 20-3 for relationship. Phone/photo. NYM Y28

Copper-Haired Beauty—Ralph Laure looks, 39, PhD, cutured and sexy, seekin tall, attractive, good-natured and success ful man (40-50). Photo. NYM Y288

Athletic, Venturesome, Successful- Independent, attractive, tradition businessman, age 52, seeks attractive female companion to share his love of skiing, bicycle touring, golf, jazz and whatever. Note/photo/phone. NYM D177

NJ Shaineh Maidel—34, 5'9", skier. Seek tender, loving boychik. NYM N256

Elegant, Tall, Slim—Athletic, educate cultured, witty business executive is looking for a caring, romantic, long-term relationship. I live in Manhattan, drive Porsche to my house in Catskills to pla tennis and ski, have an excellent body, 3 and chonological age, 54. You are a lad in your 30's or early 40's, slim and have nice personality. Photo appreciated. NY C698

Attractive Female—29, seeks single mal 30-38, for travel, dining, dancing. Phot note. NYM N258

Sexy Woman—26, Jewish, seeks speci man for romance. Photo. NYM Y334

ery Presentable—Ivy-educated, 31-year-d Christian man (5'9", 150) who enjoys orts and reading. If you are a young lady your 20's or early 30's, and consider urself a good listener and need somee to listen to you, we might be kindred irits. Letter, phone, photo (or just deribe yourself). NYM C714

ccessful, Self-Assured Executive—ngle Jewish male, accomplished prossionally, personally, 6'4", 37, handme, athletic. Seeks intelligent, beautiful dy. Ready wit, positive person. You must nsider yourself special. I am. Photo, letr. NYM N254

plosive Eyes Of Blue—Reflective of inlligence, enthusiasm, wit. A man, not st a male, job title, dollar sign, with conlence and warmth in counterpoint. Tall, im, handsome, 40's, multifaceted/-gual; irreverent, creatively articulate. eking an adventurous and energetic man, 30's: Asian, European, American preferably tall, lithe, smart, worldly, od-looking and a lot of fun. For love - d what a life! Bio and photo appreci-ed. NYM C720

ar Fiftyish Single Man—Seeking the nshine of Sarasota or San Diego with a y, super-special soul mate for a lifetime ergism? Are you smoke/drug-free, sinre, strong, successful, semi-retired? ur current photo and calling card could the solution to your search! NYM C746

y Woman—31, attractive, feminine, dhearted, very funny, easygoing, monamous, seeks similar feminine woman th whom to share life's ups and bumps. oto if possible. NYM Y312

ASSORTMENTS

Assortments is a weekly bulletin board in New York Magazine's Classified. Find a friend, send best wishes or promote your special event. Personal rate is $28.00 per line. Business rate is $40.00 per line. Non-profit rate is $25.00 per line. Add $15.00 for NYM Box Number. Call Skip Lundby at 212-971-3155.

Lesbian Mother—Of two adult children, seeks counterparts for support, friendship. NYM C700

Rachel - Stubborn Syrian Girl—I want to marry you. I love you. Look to our future together. Call me. The next ad will be on TV. Love Bruce.

Long Island Volley Ball—Singles needed for co-ed and all mens volley ball teams to play in Islip leagues. Strong players preferred. 516-472-6631.

Elvis Seen Staying—In dorm space at the St. Moritz, Aspen.

Valerie—I was L200. Charming note - you asked me to call, no phone. NYM C768

WILLIAM CULLEN BRYANT
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Call Now: 718-721-7075

NEW YORK'S Classifieds—Make your business do more business. 212-971-3155.

Single Asian American—34, 5'7", 145 lbs, honest, sensitive, warm. Looking for a single Asian female, 25-35, who enjoys sports, music and self-improvement studies. Seeking friendship and possible relationship. NYM C751

Businessman/Musician—27-year-old man who loves all styles of music and art. I'm also very involved in computer science and enjoy fine dining and films. If any of this sounds interesting to you, I'd like to get together. I'll look forward to hearing from you soon. NYM Y192

Joie De Vivre—Attractive, intelligent female seeks cultured, active male (under 50), who loves the outdoors, Mozart and commitment. NYM C773

Wouldn't You Like To Meet—A 32-year-old, 5'11", real cute, smart, extremely successful, genuinely nice guy who's warm, caring, supportive, funny and very interested in a serious relationship? Well, if you're female, under 34, bright, outgoing, witty, interesting and a real sweetheart who happens to be blessed with really stunning looks and a great figure - it's easy! Just drop me a note and include a recent photo (please!) - you won't regret it. NYM C526

German Businessman—40, 5'10", owner international investment firm, enjoys fine dining, international travel, classical music, seeks attractive, tall female 24-28 with great sense of humor for long lasting relationship. Please send note and recent photo (a must). NYM N271

British Female Writer—Attractive, fun, independent, varied interests, seeks sincere Wasp man, 40's, similar qualities. Note/photo. NYM C799

Creative, Civilized Man—31, 6'0", eclectic talents, tastes. Good humor, good karma. Housebroken. Seeks equal relationship. NYM C794

No Fancy Words—Or exaggerated claims. Tall, attractive Queens lady, just turned young-looking 50, would love to meet nice, tall fellow around my own age, with similar interests - the arts, museums, good books, etc. Photo, please. NYM C781

Seeking Single Father—Or man, 35-44, who loves children. I'm 36, Jewish, liberal, musical, slim, attractive, professional, mother of two. NYM C802

The Ultimate Male—Is alive and well and living in Brooklyn. He is also 5'11", clean-cut, Jewish, 58 but feeling younger. With salt and pepper hair, he's a sophisticated exec who works too much and plays too little. Seeking the matchup lady who can help change that. If you're a lovely, warm, curvy, soft and trim female who is adventurous and under 40; send photo and phone to ignite. Object: a great romance! NYM L436

Warm, Pretty Japanese—Of NJ, 42, sensitive, classy, well-educated, traveled. Seeks secure, intellectual, sincere man for quality relationship. Note/photo. NYM Y382

Tall, Attractive Foreign-Born—Green-eyed blond, 30, wishes to meet classy Catholic man, never married, 30-43. Profession not important, character is. Phone/letter. NYM N255

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NEW YORK MAGAZINE COMPETITIO

COMPETITION NUMBER 631

BY MARY ANN MADDEN

CHOPPING MALL (1986)—Teenagers trapped overnight in a mall are terrorized by malfunctioning security robots.

Above, a real listing from TV Guide, in the spirit of "Ski Lift to Death." Competitors are invited to invent a title plus a brief plot summation for one imaginary film.

Results of Competition 628, in which you were asked for familiar names altered by repunctuation.

Report: I met a traveller from an antique land who said (first thing out of his mouth): "VIN CENT PRICE—seller of inexpensive wine." And right away, I knew there would be some déjà viewing. To wit: (and you may supply definitions): ST. EPHEN'S PENDER/ AL ANAL, D.A./ ROO NEAR LEDGE/ MA EWE, ST./ SANDRA "DAYO" CONNOR/ CHIC OMAR X/ EL TON JOHN/ L.A. NAT TURNER/ ELI A.K.A. ZAN/ DAVE W. INFIELD/ R.I.P. TAYLOR/ JOHN "N.Y.C." ARSON/ ERNES, THE MING WAY. And, MORTIMER'S NERD, an entry we knew, Horatio, we knew and used for an example. But that was long ago. So wait for me tonight beside the circus. We'll watch the rabbit disappear again.

First Prizes of two-year subscriptions to "New York" to:

H. ORATION ELSON—naval hero mortally wounded during Trafalgar speech.
Wendy Gottlieb, McLean, Va.

E. R. NESTBORG, 9—youngest Swedish tennis player to hit the circuit.
F. Wm. Crowson Jr., Sarasota, Fla.

UN U.—Burmese peasant.
Barbara Cassie, Old Saybrook, Conn.

Runner-up Prizes of one-year subscriptions to "New York" to:

JON BON JO VI—Vietnamese pope.
Barbara & Barry Sussman, Englewood, N.J.

PIAZA D'ORA—open-air marketplace in Rome, New York.
D. Lee Miller, N.Y.C.
sp. ment.: Paula Scheiwe, Homewood, Ill.

AUGUST U.S. JOHN—respected inventor of fine American water closets.
Jack Rose, N.Y.C.

And Honorable Mention to:

M. RED—French sociologist, horse lover.
Carol Caren, Moraga, Calif.

ROSSA NO BRAZZI—Italian feminist.
Teddy Huxford, Skaneateles, N.Y.

HERME SPAN—Greek god of bridges.
James Doherty, Fall River, Mass.

ARS "HI!" LEGO (R-Ky)—affable chairman, House Committee on Toys and Means.
Karen Bracey, Burke, Va.

ROBIN HO, O.D.—brother of Hawaiian singing star and the first optometrist in Sherwood Forest.
Gerald Jay Levy, N.Y.C.

ALEX AND "RED" UMAS—two of the Three Musketeers.
Carl Wolfson, Spring Valley, N.Y.

MARTYR OBBINS—only country-western saint in recorded history.
Adam Doyle, Burke, Va.

ELI ZEBETH, TAYLOR—Tel Aviv's foremost dressmaker and worst speller.
Nick D' Avrizio, San Francisco, Calif.

NO A. M. CHOMSKY—linguist and inveterate late riser.
Dan Burquist, Cedar Hill, Tex.

DEBIT HOMAS—figure skater/C.P.A.
Teresa Spisak, Springfield, Va.

KIMBA SINGER—East African song stylist.
Gerard Weiss, N.Y.C.

NOSTRAD AMUS—cookie profiteer.
Louise Jackson, Fall River, Mass.

E. B. W. HITE—prose stylist, brother of the lesser-known sex researcher.
Glenn Gordin, N.Y.C.
similarly: Irene Tytik, Aspen, Col.

FRA LIPPO LIP, P. I.—wisecracking Florentine gumshoe, forerunner to Father Brown.
Dale Dobbs, Norcross, Ga.

"I'M MANUEL" KANT—amiable German philosopher.
Lori McCannon, Burtonsville, Md.

KARLMA ℞—opiate of the people.
Bill Jaker, Harpursville, N.Y.

HERO "DA GRIPPA"—courageous, tragic German soccer player, inspiration for the expression "Win one for da hero."
Peri Crystal, Scarsdale, N.Y.

"TOOT ALL" JONES—virtuoso wind-instrument player.
Marilyn Crystal, Scarsdale, N.Y.

IN I GO JONES—architect, full-time football substitute.
The 400 Group, Beachwood, Ohio
similarly: Campbell Allen, Dorset, Vt.

GAY LORD PERRY—England's "Playful Peer."
Leo Colman, Great Neck, N.Y.

CHEKHO V—brooding Czar, inventor of breakfast cereal.
Fran Klausner, Far Rockaway, N.Y.

CHE®—revolutionary fragrance, trademark of noted singer-actress.
Marc Doyle, Burke, Va.

LEN CAR I.O.U.—actor, repo man.
Maria Dobbs, Norcross, G
sp. ment.: Oliver Chant, Catalina, Cal

ST. EFIG, R.A.F.—patron of fliers
Evan Kutner, N.Y.
sp. ment.: Albert Komishane, Elizabeth, N.
Hugh W. Thompson, Quee

"CHUB" BY CHECKER—old-fashioned wid
bodied taxicabs.
Marcy Schwartz, Riverdale, N.

ED DIECANTOR—singing and dancin
sommelier.
Herbert B. Ehrlich, Syosset, N.

C.H. UCKY EAGER—incredibly homely b
consistently enthusiastic best-of-bree
performer.
Dodi Schultz, N.Y.

UMBER TOE CO.—manufacturer of fo
accessories.
Pam Mueller, Arlington, V

SVENG ALI—Muhammad's cousin, th
hypnotist.
Tom Moore, Arlington, V
sp. ment.: Alicia Ann Chon
Wilmington, D

FRANCISCO FRA, N.C.O.—ex-generalissim
now sergeant and still alive in loc
monastery.
Mark Vinkenes, Falls Church, V

ST. ARS AND ST. RIPES—patrons of fla
makers.
Mary Lauda, Decatur, G

MALCO MX—Muslim minister of rocketry.
Cindy Spisak, Springfield, V

ARI STOP HANES—Greece's most competiti
stocking manufacturer.
David Chasman, Beverly Hills, Cal

EDSUL L.I. VAN—inefficient Hamptens (si
jitney.
John Blumenthal, Rye, N.

FRANCI "SOFAS" SISI—patron saint of cou
potatoes.
Jeff McCannon, Burtonsville, M

J. A. "MESCAL" LAGHAN—drug lord, former
high in British government.
Chris Doyle, Burke, V

P. ATTILA BELLE—singer who conquered t
cabarets of Europe.
Rose Solomon, Arlington, V

WILLI AM PRINCE—heir to the throne, appa
ently poor in grammar.
Barbara Golub, Jericho, N.

MARLON BRAN, D.O.—osteopathic physici
noted for prescribing high-fiber diets and h
controversial orange-peel-in-mouth therap
Jay Tischenkel, Miami, F

ALF "RED" O'GAR (C.I.A.)—Communist cou
terspy and alien headhunter.
Meredith Spisak, Springfield, V

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M. ARGOT KIDDER—best slang comic in Lyons.
Jan Leighton, N.Y.C.

PA "TRICK HEN" RY—vaudevillian famous for his poultry act.
Shirley Boardman, Wayne, N.Y.

FRANÇOIS VOLT AIRE—French electrician.
Chris Lewnes, Brooklyn

MY RONCO HEN—talking toy that repeats: "Why did the chicken cross the road?"
Ted Epstein, Woodbridge, N.J.

ENRICO CAR, U.S.O.—singer who toured Army bases by jeep.
Stephanie Walters, Moreland Hills, Ohio

EDNA MAYO LIVER—character actress/short-order cook.
Heidi Mueller, Arlington, Va.

LE ODURO CHER—Her own new scent.
George M. Zriny, Berkeley Hts., N.J.

PA AVON URMI—Finnish distance runner and father of door-to-door cosmetic sales.
Herb Martinson, Wheaton, Md.

E VITA PERON—packager of South American herring.
Candy Zakrzewski, Teterboro, N.J.

BI-SHOP TUTU—ballet gear for all.
Steve Wilmot, N.Y.C.

SUNY AT SEN—upstate Taiwanese university.
Mark Wolfson, Spring Valley, N.Y.

SINEW HOUSE—publishers of the Exercise Equipment Catalog.
Susan Fischer-Diaz, N.Y.C.

EUGE "NEON" EILL—playwright, "Long Day's Journey Into Light," "Mourning Becomes Electric."
Linda Giordano, Florence, Ala.

STEPHENSON DHEIM—Vietnamese named in honor of the English engineer George and his son Robert.
Physics Bldg.,SUNY, Albany, N.Y.

WILDBILL HICK, "O.K."—one good ole boy.
Mary Dippold, Pittsburgh, Pa.

WAL "T.D." ISNEY—footballer, famous for his animated "screen" play.
Edmundo Ortuzar, Alexandria, Va.

BOBA BRAMS—football-playing composer.
Ian S. Freedman, E. Lansing, Mich.

MATS W. ILANDER—South Pacific rug weaver.
Tommy J. Slough, Queens

LAUREN (C.E.O.) LIVIER—acting head, house of high fashion.
Jim Solomon, Arlington, Va.

JEAN PAUL MA RAT—French revolutionary who finked on his mother.
Kathi McGraw, Arlington, Va.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 631, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by November 4. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the November 28 issue. Out-of-town postmarks are given three days' grace.

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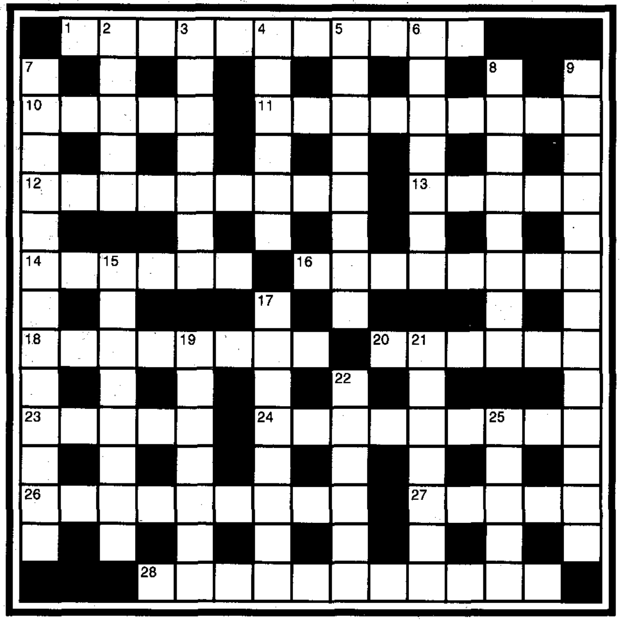
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Where rackets are used to crush the law? (6, 5)
10 Issues it in town. (5)
11 Groups which distribute the company rations. (9)
12 Create a mistaken impression that the spy-master is playing well. (9)
13 Abhor a vacuum. (5)
14 Warning to skaters? (6)
16 First a bun is cut up and had for tea. (8)
18 One who cares for animals would be broken-hearted if he lost a large number. (8)
20 Predicament caused by fighting with the English. (6)
23 Product of a western summer? (5)
24 Glow of anger during the journey. (9)
26 If a virgin embraces a single soldier it will soon disappear. (9)
27 A thousand is put before the Queen by a mean person. (5)
28 Plant to spoil a display round a London street. (11)



DOWN

2 Leaves without owing anything. (5)
3 Poison which makes part of the body almost pleasant. (7)
4 Bully for ancient hero! (6)
5 People enter it not prepared for dressing. (8)
6 Anger about excessive rise in striking. (7)
7 How locks are arranged so that the water stays in motion? (9, 4)
8 Something in the chemistry may make one in love with tarts. (8)
9 First major score made by a girl over a long period. (6, 7)
15 Cross when the rest collapse and are about to declare. (8)
17 Novel plants of invasive habit. (8)
19 Hate turning over terrorists, being a girl-friend. (7)
21 Ring me during the visit for something used in medicine. (7)
22 Examination which gives little money to the runner-up. (6)
25 Zest which is nothing more than wind. (5)

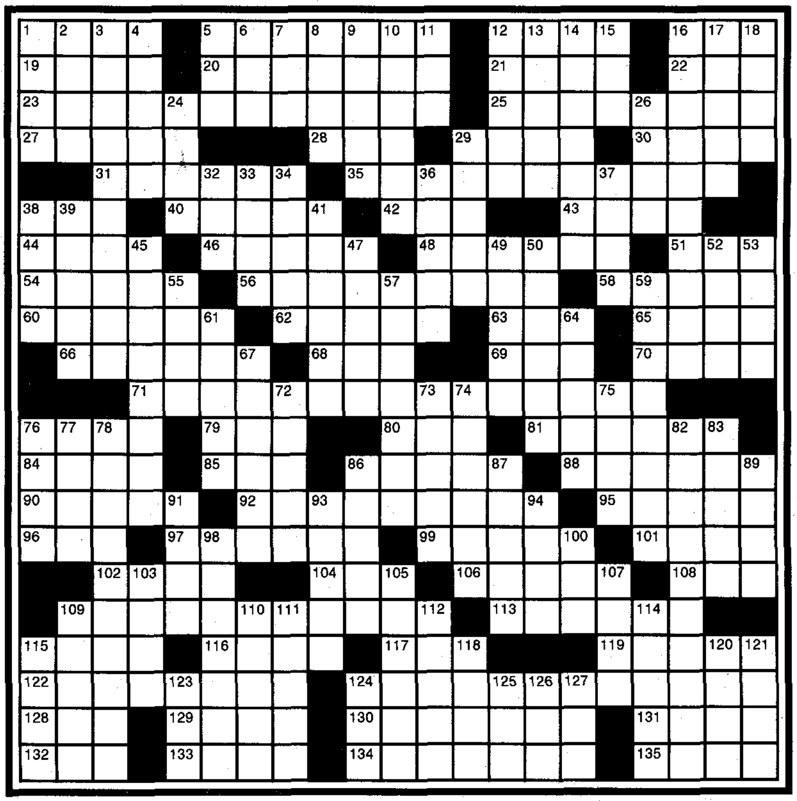
'SYNONYMOUS SURNAMES': 'CUE' CROSSWORD·BY MAURA B. JACOBSON

ACROSS

1 —— California
5 Phone-wire repairer
12 Ancient Irani
16 San Francisco hill
19 "You Can't Get a Man With ——"
20 Run-of-the-mill
21 Junkie
22 Wood sorrel
23 Synonymous drummer
25 Hollywood hopefuls
27 Dictum
28 Pitcher's stat.
29 Jetty
30 Opposite the wind
31 Put into sentences
35 Synonymous violinist
38 Armies at work
40 —— Ataturk
42 NFL scores
43 Munich mister
44 Actor McCowen
46 Of citizenship
48 Optimally
51 Nile viper
54 Clever
56 Synonymous impersonator
58 Cut off
60 Dialect
62 Fleet components
63 Japanese celery
65 Pianist Peter
66 California dam or peak
68 Angled annex
69 Not masc.
70 Bite at
71 Synonymous jazzman
76 Math points
79 Per hundred: abbr.
80 Cookery amt.
81 Prized viols
84 Celebes ox
85 Skid-row figure
86 —— the hole (hidden asset)
88 Being thrifty
90 Lithuania's capital
92 Synonymous TV comedian
95 Higher than a baritone
96 Ingested
97 Applies oneself to
99 Celebration in Little Italy
101 Have the nerve
102 Tatum's dad
104 Mountain pass
106 Part of a flight
108 Chop down
109 Synonymous candidate
113 Ancient language of Damascus
115 Newscaster Roger
116 Waikiki's island
117 Live-in animal
119 Run off to the preacher
122 At the reins
124 Synonymous author
128 Karim of the Khans
129 Give the eye to
130 Main dishes
131 "No man —— island"
132 Tree exudate
133 Retain
134 Bed canopies
135 Kett of the comics

DOWN

1 Nickname for Barbara
2 Water, to Juan
3 Synonymous actress
4 "—— it goes"
5 Partner of order
6 "—— Gotta Be Me"
7 Teachers' org.
8 Dashiell's colleague
9 Mother: prefix
10 Astonished
11 Waterloo general
12 Composer's output
13 Adlai's running mate
14 Scarcities
15 Make a gaffe
16 Synonymous playwright
17 Eightsome
18 Infield stop-off
24 Prince Andrew's dukedom
26 Refuge for Leo
29 Linguine, for one
32 End of the yr.
33 Kin of a sultan
34 Tennis Cup
36 Edie or Joey
37 Soaks, as flax
38 A hornet is one
39 Diva Gluck, et al.
41 Reindeer moss, e.g.
45 He's a Slav
47 Hot pepper
49 Feign strength
50 Senior generation
52 Inoculation fluids
53 Steamer's stem
55 Mary Roberts Rinehart heroine
57 Irregular stain
59 Imprinted, in a way
61 Hitchcock's 39
64 Fails to mention
67 Creator of the March family
72 Kruger and Klemperer
73 Make —— (employ)
74 Golf-shoe grippers
75 What the suspicious smell
76 Volcano outpouring
77 "Don't bet ——!"
78 Synonymous songwriter
82 Synonymous singer
83 Annoy other sleepers
86 Thespian
87 Avian homes
89 Sprouted
91 Algae extract
93 —— Picchu, Peru
94 Collar accessory
98 Fill to bloating
100 Type of mail
103 Tenth Hebrew letter
105 Patti who played Evita
107 Nothing, in Nimes
109 "—— Din"
110 Bald bird
111 Bo-Peep's loss
112 Inclinations
114 Michael Caine film
115 Unaccounted-for GIs
118 Small pie
120 H.S. juniors' exam
121 Lab burner
123 Astronaut response
124 Kind of propulsion
125 Golf-bag item
126 Part of H.R.H., perhaps
127 Balaam's beast



Solutions to last week's puzzles appear on page 142

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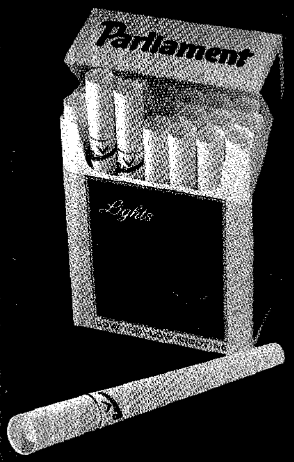

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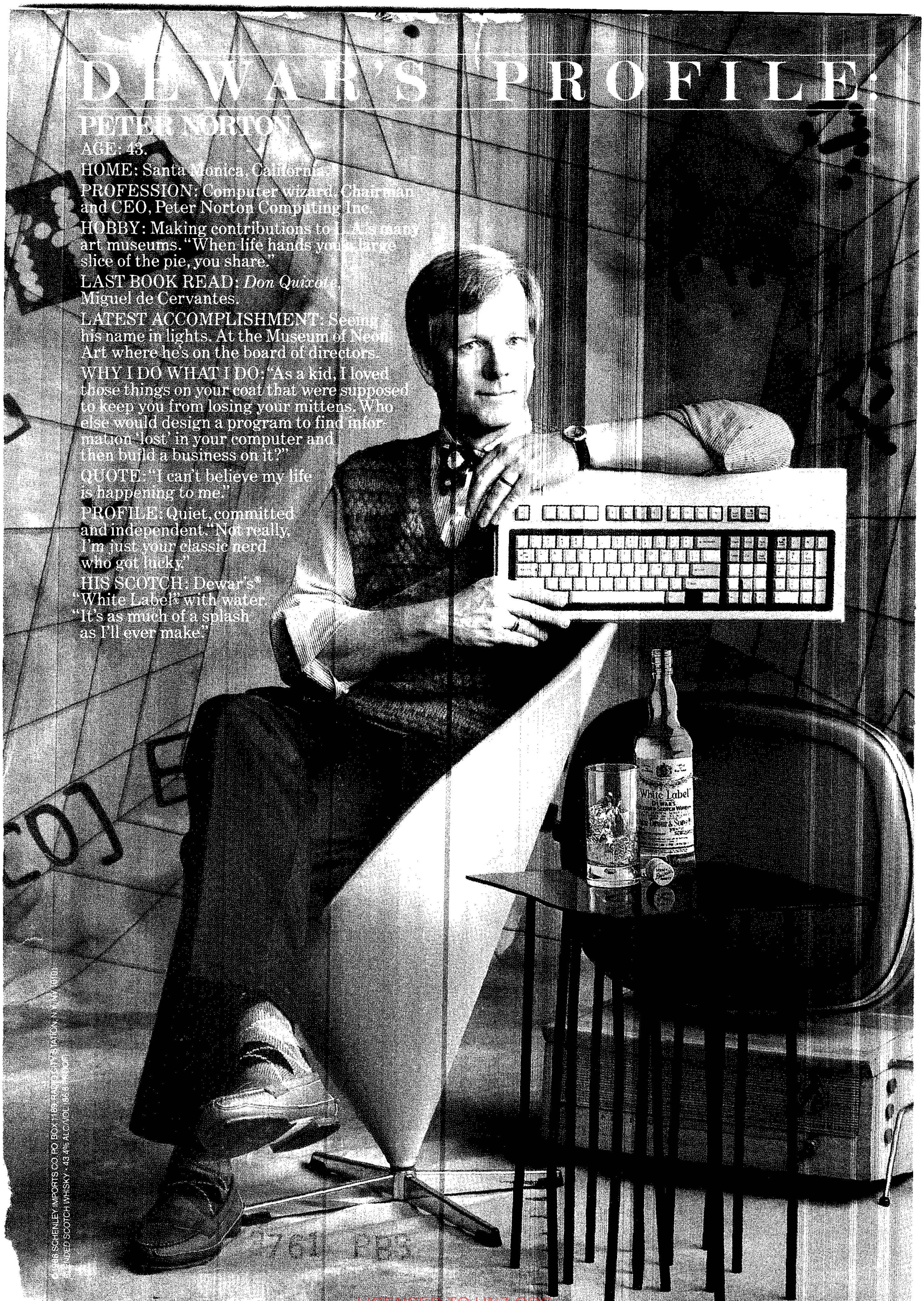

DEWAR'S PROFILE:

PETER NORTON

AGE: 43.

HOME: Santa Monica, California.

PROFESSION: Computer wizard. Chairman and CEO, Peter Norton Computing Inc.

HOBBY: Making contributions to L.A.'s many art museums. "When life hands you a large slice of the pie, you share."

LAST BOOK READ: *Don Quixote*, Miguel de Cervantes.

LATEST ACCOMPLISHMENT: Seeing his name in lights. At the Museum of Neon Art where he's on the board of directors.

WHY I DO WHAT I DO: "As a kid, I loved those things on your coat that were supposed to keep you from losing your mittens. Who else would design a program to find information 'lost' in your computer and then build a business on it?"

QUOTE: "I can't believe my life is happening to me."

PROFILE: Quiet, committed and independent. "Not really. I'm just your classic nerd who got lucky."

HIS SCOTCH: Dewar's® "White Label® with water. "It's as much of a splash as I'll ever make."

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